

From: Assistant Planning Manager (Production)

Subject: PROGRAMMES: DR. WHO DDD  
PROJECT NO.: 7020/7021-6

*Bryant*

2.10.69.

To: O.Serials.D.Tel.

Copy to: Producer ✓

With PB: attached for urgent circulation to: 1. P.A. Trans. (1)  
2. P.A. Ret. (1)  
3. Finance Section

Copy only for circulation: 1. P.A. Servicing  
2. P.A. Studios  
3. P.A. Film  
4. P.A.C.B's  
5. P.M.(C)

✓ This is to let you know that this programme has been accepted by C.BBC-1  
at the (revised) cost indicated in your PBE form(s) dated 19/26.9.69.

✓ Detailed allocations will follow.

This acceptance subject to confirmation of facilities.

Please see note below.

DAVID JONES

*for* (Peter Wickham)

From:

Chief Assistant to Head of Programme Planning Group, Television

Subject:

PROGRAMMES:

DR. WHO DDD

PROJECT NO.:

7020/21-6

17.11.69.

To:

O.Serials D.Tel.

Copy to: Producer ✓

With PBE attached for urgent circulation to:

1. P.A.Trans. (1)
2. P.A.Ret. (1)
3. Finance Section

Copy only for circulation:

1. P.A.Servicing
2. P.A.Studios
3. P.A.Film
4. P.A.O.B's
5. P.M.(C)
6. H.P.(F)

✓ This is to let you know that this programme has been accepted by C.BBC  
at the (revised) cost indicated in your PBE form(s) dated 3.11.69. 1

Detailed allocations will follow.

This acceptance subject to confirmation of facilities.

Please see note below.

DAVID JONES

(David Jones)



STORY LINE BRIEF

From: TERRANCE DICKS

Room No. &amp; Building: 505 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department.

Date: 27.11.69.

I would like to commission the following Storyline/~~TELEVISION~~  
 (delete as appropriate)

Project No: 2349/0922	Series Title and code: DOCTOR WHO DRAMA SERIALS 84
Target Delivery Date: 19.12.69.	
Title and Episode Number (if applicable) of Proposed Storyline: DOCTOR WHO AND THE MO-HOLE PROJECT (WORKING TITLE ONLY)	
Producer: BARRY LETTS	Author: DON HOUGHTON <i>no card</i>
Theme: SCIENCE FICTION	<i>c/o M. VOSPER</i>
Length of Proposed Television Play: EACH EPISODE 24'	
Notes re Fee etc:	

£ to be deducted from full fee if commissioned.

10/12 D.H. agrees £  
to be set off against  
fees for full scripts if  
commissioned - but we shd.  
do it in May. Vosper

7 eps.

19/12

M. Vosper

11/12 B. Letts  
suggests

may have to go higher - exp. writer  
1.1. (2nd 10)

Signed

B. Letts

(Producer)

T. Dicks

(Script Editor)

PAMELA HUNT  
M. VOSPER

7 eps. 2 f  
(less f)



PROGRAMME BUDGET ESTIMATE ADJUSTMENT FORM

PROGRAMME TITLE		DR LHO DDD	
REC. TYPE	PROJECT NUMBER		
60		(9)	REVISED STRAND CODE [ ] (3)
57		(9)	REVISED DURATION (MINS) [ ] (3)
58		(9)	REVISED PROGRAMME TITLE (1st LINE) [ ] (12) (2nd LINE) [ ] (12)
59		(9)	REVISED PRODUCTION WEEK YEAR [ ] (2) [ ] (2) Prod Wk: 15
61		(9)	NEW PRODUCER CODE NAME [ ] (4) [ ] (16)
62		(9)	REVISED TRANSMISSION WEEK YEAR [ ] (2) [ ] (2)

81	02349/7020	(9)								DIFFERENCE ±	
	FACILITY	UNIT	CODE	NEW QTY	DEC	DRG	SPREAD	RATE	QTY	£	
INTERNAL COSTS	Assoc. Prod.	D	A014	0				29	-7	-203	
TOTAL										-203	
NEW INTERNAL TOTAL										£ 18600	

			DIFFERENCE ±	
	NAME	CODE	AMOUNT £	£
EXTERNAL COSTS				
TOTAL				
NEW EXTERNAL TOTAL				£

FILM	REVISED SHOOTING RATIO :	TOTAL DIFFERENCE	-203
	MINS OF SPECIALLY	NEW TOTAL COSTS	£ 26211
	SHOT FILM	PREVIOUS TOTAL COSTS	£ 26414
		NEW COST PER HOUR	£ 62907

DATE RECEIVED IN PLANNING	4 NOV 1993	ACCEPTED BY	SUBMITTED BY	3 Nov	ISSUE NO.	44	DATE	3/11/65
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# PROGRAMME BUDGET ESTIMATE ADJUSTMENT FORM

PROGRAMME  
TITLE

DR Lino DDD

REC. TYPE	PROJECT NUMBER		
60		(9)	REVISED STRAND CODE (3)
57		(9)	REVISED DURATION (MINS) (3)
58		(9)	REVISED PROGRAMME TITLE (1st LINE) (12) (2nd LINE) (12)
59		(9)	REVISED PRODUCTION WEEK YEAR (2) (2) Prod Wks: 16-21
61		(9)	NEW PRODUCER CODE NAME (4) (16)
62		(9)	REVISED TRANSMISSION WEEK YEAR (2) (2)

02349/7021 - 7026 inc.

81	See last	(9)											DIFFERENCE ±	
	FACILITY	UNIT	CODE	NEW QTY	DEC	DRG	SPREAD	RATE	QTY	£				
INTERNAL COSTS	Assoc. Prod.	D	A04	0				29	-7	-203				
TOTAL										-203				

NEW INTERNAL TOTAL £ 4773

	NAME	CODE	AMOUNT £	£	DIFFERENCE ±	
EXTERNAL COSTS						
TOTAL						
NEW EXTERNAL TOTAL						

FILM

REVISED SHOOTING RATIO :  
MINS OF SPECIALLY  
SHOT FILM

TOTAL DIFFERENCE	-203
NEW TOTAL COSTS	£ 7538
PREVIOUS TOTAL COSTS	£ 7741
NEW COST PER HOUR	£ 18092

DATE RECEIVED  
IN PLANNING

ACCEPTED  
BY

SUBMITTED BY  
ISSUE NO.

DATE 3/11/69



Amendment applies  
to all Episodes.  
02349/7020  
to  
02349/7026  
inclusive

DR LITTO DDD

REC. TYPE	PROJECT NUMBER			
60	See list	(9)	REVISED STRAND CODE	
		↓	9111 (3)	
57		(9)	REVISED DURATION (MINS)	
		↓	(3)	
58		(9)	REVISED PROGRAMME TITLE	
		↓	(1st LINE) (2nd LINE)	
			(12) (12)	
59		(9)	REVISED PRODUCTION WEEK YEAR	
		↓	(2) (2) Prod Weeks: 15-21	
61		(9)	NEW PRODUCER CODE NAME	
		↓	(4) (16)	
62		(9)	REVISED TRANSMISSION WEEK YEAR	
		↓	(2) (2)	

81		(9)								DIFFERENCE $\pm$	
INTERNAL COSTS	FACILITY	UNIT	CODE	NEW QTY	DEC	DRG	SPREAD	RATE	QTY	£	
TOTAL											
NEW INTERNAL TOTAL £											

				DIFFERENCE $\pm$	
NAME	CODE	AMOUNT £		£	
EXTERNAL COSTS					
TOTAL					
NEW EXTERNAL TOTAL				£	

FILM	REVISED SHOOTING RATIO : MINS OF SPECIALLY SHOT FILM
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TOTAL DIFFERENCE		
NEW TOTAL COSTS	£	
PREVIOUS TOTAL COSTS	£	
NEW COST PER HOUR	£	

DATE RECEIVED IN PLANNING	18 NOV 1965	ACCEPTED BY	SUBMITTED BY ISSUE NO.	W. Matheson 6	DATE	17/11/65
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# PROGRAMME BUDGET ESTIMATE ADJUSTMENT FORM

PROGRAMME  
TITLE

DR Lino DDD

REC. TYPE	PROJECT NUMBER	
60		(9) REVISED STRAND CODE ↓ (3)
57		(9) REVISED DURATION (MINS) ↓ (3)
58		(9) REVISED PROGRAMME TITLE (1st LINE) (12) (2nd LINE) (12) ↓
59		(9) REVISED PRODUCTION WEEK YEAR ↓ (2) (2) Prod Wk: 15
61		(9) NEW PRODUCER CODE NAME ↓ (4) (16)
62		(9) REVISED TRANSMISSION WEEK YEAR ↓ (2) (2)

81	G2349/7020		(9)												DIFFERENCE ±	
INTERNAL COSTS	FACILITY	UNIT	CODE	NEW QTY	DEC	DRG	SPREAD	RATE	QTY	£						
	Assoc. Prod.	D	A04	0					29	-7	-203					
TOTAL										-203						
NEW INTERNAL TOTAL										£ 18600						

										DIFFERENCE ±	
EXTERNAL COSTS	NAME	CODE	AMOUNT	£							£
TOTAL											
NEW EXTERNAL TOTAL										£	

FILM	REVISED SHOOTING RATIO : MINS OF SPECIALLY SHOT FILM	TOTAL DIFFERENCE	-203	NEW TOTAL COSTS	£ 26211
		PREVIOUS TOTAL COSTS	£ 26414	NEW COST PER HOUR	£ 62907

DATE RECEIVED IN PLANNING	ACCEPTED BY	SUBMITTED BY	ISSUE NO. 5	DATE 3/11/65
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**STORYLINE DELIVERY NOTIFICATION***(Enter delivery date before despatch)*From: **TERRANCE DICKS**Room No. & Building: **505 Union House**

Telephone Extn:

To: Copyright Department

Date of Brief: **27.11.69.**

This is to notify delivery of the following Storyline/Treatment

XXXXXX

Project No:

**2349/0922**

Series Title and code:

**DOCTOR WHO DRAMA SERIALS 84**

Target Delivery Date:

**19.12.69.**

Actual Delivery Date:

**4.12.69.**

Title and Episode Number (if applicable) of Proposed Storyline:

**DOCTOR WHO AND THE MO-HOLE PROJECT (WORKING TITLE ONLY)**

Producer:

**BARRY LETTS**

Author:

**DON HOUGHTON**

Theme:

**SCIENCE FICTION**

Length of Proposed Television Play:

**EACH EPISODE 24'**

Notes re Fee etc:

**£ to be deducted from full fee if commissioned.**

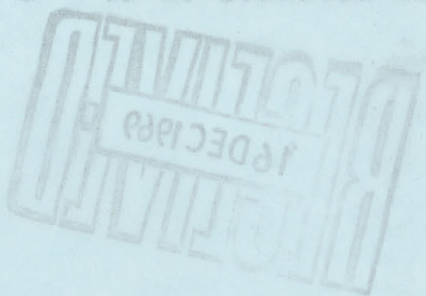
Signed

**B. Letts**

(Producer)

**T. Dicks**

(Script Editor)





## STORY LINE BRIEF

FILE COPY

(Enter delivery date before despatch)

From:

TERRANCE DICKS

Room No. &amp; Building:

505 Union House

Telephone Extn:

To: Copyright Department

Date of Brief: 27.11.69.

This is to notify delivery of the following Storyline/Treatment

XXXXXX

Project No:

2349/0922

Series Title and code:

DOCTOR WHO DRAMA SERIALS 84

Target Delivery Date:

Actual Delivery Date:

4. 12. 69.

Title and Episode Number (if applicable) of Proposed Storyline:

DOCTOR WHO AND THE MO-HOLE PROJECT (WORKING TITLE ONLY)

Producer:

Author:

BARRY LETTS

DON HOUGHTON

Theme:

SCIENCE FICTION

Length of Proposed Television Play:

EACH EPISODE 24'

Notes re Fee etc:

£ to be deducted from full fee if commissioned.

Signed.....

B. Letts

(Producer)

T. Dicks

(Script Editor)



DR WHO: BRIEF OUTLINE ONLY.

Working Title: "OPERATION: MOLE-BORE"

'Operation: Mole-Bore' is the name given to a massive exploratory drilling programme. The idea is to sink a deep bore to penetrate the earth's outer crust and tap a new source of energy, probably contained in giant pockets, a substance vaguely identified as 'Stahlman's Gas' (named after Professor Eric Stahlman, whose theory prompted the project). Site for the giant bore is somewhere in England. Time: the near future.

So important is the whole scheme that it is under the authority of the Ministry of Energy and Power. As such the security arrangements are in the hands of the Brigadier and his UNIT force.

As we open our story Mole-Bore has already gone deeper than any drill-hole before. But conventional drilling methods are useless in an operation of this size. A new technique has been perfected and a vast power source is transmitted to the drill-bit from a nuclear reactor situated close to the rig. There's also a complex computer continually translating data and monitoring the progress of the bore.

The Director of Operations is a benign Ministry-man called Sir Keith Mulvaney - and the Technical Director (almost on a par as far as authority is concerned) is Professor Eric Stahlman himself, a vain, brilliant but psychopathically ambitious genius. There is friction between these two. Seconded to the staff, in official and unofficial capacities, are many of the finest technical brains in the country - amongst them, as an advisor, is the Doctor.

But he and Liz have only a passing interest in the project. The Doctor is far more concerned with his work on the Tardis. However, his involvement suits his own purpose well. He needs to tap the nuclear reactor's power output to activate some important components of the Tardis. (Note: He might be working on the 'control console' of the Tardis, which he's transported to a shed close to the reactor and the drill-rig. Only the console itself: the main Tardis interior set need not be used.)

The drilling operation moves into its last crucial stage. Within the next few days the crust will be penetrated.

In the meantime, the Doctor, unknown to Liz, or anyone else, has managed to lay a power cable from the reactor to the console. It is connected up. He switches on the power. There is a blinding flash - and the Doctor is hurled back. The console goes mad - the whole shed seems to spin and the Doctor loses consciousness for a few moments. Then things settle down and the Doctor recovers his senses. The console appears undamaged, but flickering lights show that it is (or has been) activated. The Doctor is anxious to find out if anyone heard or witnessed the rumpus in the shed. He goes outside.

At first sight everything appears to be normal. Then, as he walks over towards the Central Control Area - he is challenged by a UNIT security sentry. The Doctor, in his usual way, is too preoccupied to pay much attention. But to his astonishment the sentry opens fire on him.



The Doctor has to run for his life. The alarm sirens wail out. To the Doctor this seems ridiculous - after all, he does have a security clearance from the Brigadier himself. Eventually the indignant Doctor is captured and brought before the Brigadier. And now things go haywire. The Doctor is shocked and puzzled to find that the Brigadier doesn't recognise him - neither does his own assistant, Liz! Furthermore, there is something wrong not only with the Brigadier's appearance - but with other things, too. There are subtle differences in people's clothing, the UNIT soldiers are now wearing a sort of Nazi type uniform and the Brigadier looks more like an S.S. Officer than anything else. Hair styles, and/or hair colour are different. Official notices in the Control Area are still written in English - but in a phonetic alphabet. And the bombastic Professor Stahlman seems to be in complete control of 'Operation: Mole-Bore'.

The Doctor deduces what has happened. The newly activated console from the Tardis has projected him into a 'parallel warp' - an identical world, similar in many respects to Earth, but perhaps millions of galaxies away. The pattern of Earth behaviour, history and progress have been duplicated. But the Doctor is stuck - and because he himself is a paradox, he has no duplicate here on Earth Mark Two.

In the meantime, Earth II's own Mole-Bore is progressing rapidly, regardless of some rather disquieting information being transmitted by the computer. But England is a much more totalitarian state in this 'warp'. The social structure is dictatorial - and Professor Stahlman II is all-powerful.

Until the Doctor's identity can be checked by the Brigadier II he is held in the Control Area II as a prisoner. He is not even allowed to return to the shed where the Tardis console stands. Nevertheless, he clashes violently with Professor Stahlman II - for without the Tardis to distract him the Doctor begins to take an intense interest in the giant boring operation. Collating the information from the computer and analysing it, the Doctor begins to suspect that there is a terrible danger in this whole project - a danger that must be duplicated in the world he has just come from. But Professor Stahlman II orders the drilling programme to be intensified - maintaining that the degree of risk is only slight, even though no one knows for certain what will happen or what they will find when the 'Mohorovicic discontinuity' (the strata directly beneath the Earth's crust) is penetrated. Stahlman II even goes so far as to sabotage the computer - so that nothing will distract the progress of Mole-Bore II.

T  
Tension mounts as the moment of final penetration approaches. The Doctor tries to escape - and even manages to get free for a while - but is soon recaptured. He implores the Brigadier II and Liz II to heed his warning - but all to no avail.

Then, finally, the drilling-bit bites through into the 'Mohorovicic discontinuity' - and suddenly there is a terrific explosion at the rig head. The safety cocks and valves disintegrate as a scorching jet shoots up from the bore hole high into the air. All attempts to plug up the shaft meet with instant disaster. All instruments in the Control Area register extreme danger. Mole-Bore II is an exhaust for 'Stahlman's Gas' - a vicious stream of super-heated vapour which will rapidly displace Earth II's temperate climate. The bore itself has been distended into a fissure and the stuff pours out, the intensity and the pressure increasing by the minute.

Now the Doctor is fully aware of the ultimate danger. The temperature of the Earth II's surface and the surrounding air - will rise. In a relatively short space of time every living thing will shrivel and die. And the Doctor knows that this same catastrophe will attend the other Mole-Bore operation on the 'other' world - unless he can somehow get back and warn them.



This is the Doomsday as far as Earth II is concerned. Even now the temperature in the immediate vicinity has climbed alarmingly. Panic grips everyone as the extent of the emergency is made public.

In the confusion the Doctor makes for the shed - and his precious console. The nuclear reactor is still functioning - but only just. Everything is being affected by the heat. Once more he connects the console up to the giant power source - but as he does, the reactor starts to break down and the power begins to fail. The Doctor has visions of being stranded and thus unable to warn those of the 'other' world.

Then he remembers that there is one other power source which shows no signs of decreasing - the super-heated gas coming up from the bowels of Earth II through the bore hole. Here is a source of energy even greater than that transmitted from the reactor.

But the Doctor needs help. He has to go back through the ever increasing disaster area and find some way of tapping the 'gusher'. Desperately he tries to explain the situation to Brigadier II and Liz II. Finally, he convinces them. The three of them, working in terrifyingly dangerous conditions and with time against them - ultimately succeed in getting power to the console... The lights flicker, the dials are activated, the shed seems to spin, the Doctor is flung backwards and loses consciousness...

He wakes again, still in the shed, but the sounds of panic and confusion outside have gone. He goes out. Things are back to normal - the rig is functioning smoothly and there is the usual, ordered activity about the place. A nearby UNIT sentry (now in his usual uniform), a duplicate of the one on Earth II who shot at him, gives the Doctor a friendly wave of recognition - much to the latter's relief.

There has been virtually no time lapse. His journey to Earth II has taken only the few minutes that he has been rendered unconscious. He might even believe that the whole thing has been some dreamlike figment of his imagination - except that a vital component from Mole-Bore II's sabotaged computer (a micro-circuit), which he'd salvaged earlier, has made the journey back with him, in his pocket. The ultimate destruction of Earth (I & II) is a reality'.

Now the Doctor knows that he must warn Stahlman, Sir Keith Mulvaney, the Brigadier and Liz of the dangers of continuing with Mole-Bore. Only the Doctor knows exactly the consequences of tapping the 'Mohorovicic discontinuity'. He explains the whole situation to them - but Professor Stahlman has become the project's supreme authority. Sir Keith has been demoted. Stahlman, naturally, disbelieves the Doctor's wild story of a duplicate world. How can he have made such a fantastic and impossible journey, he asks, within the space of a few minutes ?

Unable to get official action - the Doctor becomes desperate. He realises that the only course open to him is to sabotage Operation: Mole-Bore. And he attempts to do just that. But he is discovered by the authorities and put under arrest.

To his horror he now sees that the pattern of events are now running absolutely parallel to those on Earth II. The drilling programme is intensified, Stahlman will brook no interference from anyone, the Doctor is a prisoner and the computer now begins to transmit disquietening information. And Stahlman sabotages the computer... The whole thing is happening all over again - but this time the Doctor knows the dreadful outcome.



Once more the Doctor escapes - just as he did before - but this time he has an immediate ally in Liz. The Brigadier is ordered to recapture him by Stahlman - and there is yet another exciting chase sequence, duplicating the one on Earth II.

In the meantime, H-Hour (the moment when the drill will penetrate the 'Mohorovicic discontinuity') approaches rapidly. All systems are 'Go'. Everyone waits excitedly.

The Doctor reaches the computer and manages to substitute the component destroyed by Stahlman for the one brought back from Earth II - and the machine starts functioning again. The information it transmits now is an urgent warning alert - yet the time for penetration is only minutes away! The Doctor cannot convince Stahlman to stop drilling.

In the last desperate gamble the Doctor seemingly goes beserk. Unable to get anywhere near the rig head, he makes, instead, for the nuclear reactor - and causes the gigantic machine to double its power output. This could either speed up the drilling mechanism - or 'blow' the whole works. Fortunately, it does the latter - right at the moment of the last countdown before penetration. In fact, a thin trickle of the scorching gas might even be seeping up the bore...

All hell breaks loose in the Control Area - but the Doctor is vindicated. The information still being processed by the computer and an analysis of the trickle of 'Stahlman's Gas', proves, without any shadow of a doubt, that there is a terrible danger in breaking the earth's crust. Stahlman is discredited - and the catastrophe averted. The Mole-Bore must be filled up and sealed. Perhaps one day, when scientific techniques are even more sophisticated, the hole may be opened up again and the super-energy tapped for the benefit of Mankind.

\* \* \*

The above is only the briefest of outlines. Many of the facets of the story would be explored in much greater depth. The duplication of events before the drilling is stopped by the Doctor would be much more vivid and exciting in script form.

Note: it is estimated that the Mohorovicic Discontinuity is some twenty miles beneath the earth's surface around England. The Mole-Bore drill would have to go that deep. Experts tell me that conventional drilling methods would be useless - no drilling rod could take the strain. Instead the drill-bit would be a separate unit on its own - powered by enormously long cables reaching down into the hole. From our point of view this makes the actual rig much simpler, visually.

The deepest man-made bore at this time is the Phillips Petroleum Test Well in Pecos County, Texas, reaching 25,340 ft (4.80 miles beneath the earth's surface. However, it is believed that the American Mohole Project bore has exceeded this. It is also thought that the Russian 'Project Anti-Cosmos' hole near the Finnish border at Karelia is now deeper than 5.50 miles. It is impossible to get any information about these two operations.

References:      The British Science Museum.  
                    Petroleum Information Bureau.  
                    American Information Office.  
                    Ministry of Power.  
                    Institution of Mining and Metalurgy.  
                    Russian Embassy.  
                    etc.

Don Houghton, November 1969.



**MUHAMMAD II** (1430?-1481), called **THE CONQUEROR** or **THE GREAT**, was the seventh ruler of the Ottoman Empire. He conquered Constantinople (now Istanbul) in 1453. This brought the Byzantine Empire to an end (see **BYZANTINE EMPIRE**). His armies also won Serbia, Bosnia, Albania, and other areas of southeast Europe, and the Crimea, Trebizond, and other Black Sea regions. Mohammed became sultan in 1451 after the death of his father, Murad II. He reorganized the Ottoman government and established the Palace School for training government officials. He also built the Seraglio Palace at Constantinople, a large mosque, or Moslem house of worship, several colleges, and many charitable institutions (see **SERAGLIO**).

SYDNEY N. FISHER

See also **ISTANBUL**; **TURKEY** (The Ottoman Empire). **MUHAMMAD V** (1844-1918) was the 35th sultan of the Ottoman Empire (Turkey). He had been kept a prisoner of the state until 1909 by his brother, the sultan Abdul-Hamid II. The revolutionary Young Turks deposed Abdul-Hamid in 1909 and placed Mohammed on the Ottoman throne. Throughout his nine-year reign, the Young Turks dominated Mohammed. They led the Ottoman Empire into the Balkan Wars and World War I. The empire lost much territory in these wars, and was greatly weakened (see **TURKEY** [The Young Turks]).

SYDNEY N. FISHER

**MUHAMMAD V** (1911-1961), **SIDI MUHAMMAD BEN YOUSSEF**, became King of Morocco in 1957. He had ruled as Sultan since 1927, and maintained a staunch friendship with Western nations despite harsh treatment from the French government. The French seized him in 1953 and banished him to Corsica because of anti-French riots in Morocco. Affairs became so serious in 1955 that the French allowed him to return. Morocco gained its independence in 1956. In 1958, Mohammed proposed that the countries of Morocco, Algeria, and Tunisia join together in a federated Arab State of North Africa. His son Hassan II succeeded him as King of Morocco.

SYDNEY N. FISHER

See also **MOROCCO** (Independence).

**MUHAMMAD AHMED**. See **SUDAN** (Early Days).

**MUHAMMAD ALI**. See **MEHEMET ALI**.

**MUHAMMAD RIZA PAHLEVI**, *rih ZAH PA luh ves* (1919- ), Shahinshah (King of Kings) of Iran, succeeded to the throne when

his father abdicated in 1941. Throughout World War II, the young ruler cooperated with the Allies. He remained loyal to the Western nations after that time. In 1953, he almost lost his throne. But he succeeded in ousting Prime Minister Mohammed Mossadegh and maintaining his role as ruler. Shah Mohammed visited Russia in 1956. He returned to support Iran's membership in the pro-

Western Baghdad Pact, now called the Central Treaty Organization (CENTO). The shah encouraged long-range agricultural development in Iran. SYDNEY N. FISHER

**MUHAMMEDAN ART**. See **ISLAMIC ART**.

**MUHAMMEDANISM**. See **ISLAM**; **MOSLEMS**.

**MOHAWK INDIANS**. See **IROQUOIS INDIANS**.

**MOHAWK RIVER** is the largest branch of the Hudson River. It connects the Hudson Valley with the plains of the Great Lakes region. The Mohawk was named for the Mohawk Indians, who once lived in this region.

The river rises in northern New York and flows south-eastward for 148 miles. It enters the Hudson at Cohoes, about 10 miles north of Albany. The river winds through dairy-farm lands and large industrial centers.

The Mohawk Valley was the headquarters of a confederacy of Iroquois tribes.

LOYAL DURAND, JR.

**MOHAWK TRAIL** was a route westward along the Mohawk River from the Hudson River to the Great Lakes. The Iroquois Indian confederacy occupied the land it crossed. In pioneer days, thousands of settlers traveled westward along this route. Its importance declined after the building of the Erie Canal in 1825. The New York Central Railroad and a modern highway now follow the course of the trail. W. TURBENTINE JACKSON

See also **TRAILS OF EARLY DAYS** (map).

**MOHICAN INDIANS**, *moh'HEE kun*, is the name often given to two separate but related tribes of the eastern United States. One group, properly called the *Mahican*, lived along the Hudson River in New York state. The other tribe, the *Mohegan*, settled in Connecticut. James Fenimore Cooper's novel, *The Last of the Mohicans*, discusses the customs of the Mohegan. They broke off from the Pequot tribe, and formed one of the most powerful Indian groups in New England. Their chief Uncas remained friendly to the colonists, but the other Indians hated him and accused him of treachery (see **UNCAS**). Both groups lived like other tribes of the area (see **INDIAN, AMERICAN** [Eastern Forests Indians]).

After the coming of the white men, most Mahican moved westward to Wisconsin and lost their tribal identity. A few Mohegan, who have mixed with whites, still live in Mohegan, Conn.

WILLIAM H. GILBERT

See also **INDIAN WARS** (The Pequot War).

**MOHOLE** is a project conducted by U.S. scientists to drill a hole more than 3 miles into the earth. The scientists plan to bring up samples of the earth that man has never seen before. By studying these samples, they hope to solve some of the mysteries about the interior of the earth. The Mohole project ranks as one of the most important in the history of geology. In 1961, scientists and engineers drilled test holes at two ocean sites. They scheduled the start of Mohole drilling for 1964 or 1965.

The goal of the project is to drill entirely through the earth's crust into the mantle. The crust is the top layer of the earth. The mantle, or second layer, lies just below the crust. The boundary between the crust and mantle is called the *Mohorovičić discontinuity* (pronounced *mo ho RO vuh chich*). The name of the boundary is often shortened to the *Moho*. Andrija Mohorovičić (1857-1936), a Yugoslav geophysicist, discovered the Moho in 1909 from studies of earthquake records. The scientists plan to drill a hole past the Moho, and this hole is called the *Mohole*.

Geologists estimate that the earth's crust has an average thickness of 20 miles under land, and about 5 miles under oceans. Mohole scientists plan to drill under the ocean where the crust is thinner than average.



The crust under the ocean consists of a layer of *basalt* (a hard rock) covered by a layer of sediment. *Sediment* is a mudlike material composed of clay, silt, and the fossil *tests* (shells) of animals and plants. It is easy to drill through, and the fossils provide clues about ocean history for the last few hundred million years.

Scientists know that the mantle makes up more than four-fifths of the earth's volume. But the exact composition of the mantle is uncertain because no one has ever seen a sample of it. Samples of the mantle could be analyzed for composition, radioactivity, density, and other data. Measurements of radioactivity, for example, may tell how old the earth is and whether it is cooling. Geologists plan to lower instruments into the Mohole to record temperature, magnetism, and other vital information. The equipment and methods developed from this work may someday be used to recover valuable minerals from beneath the ocean floor.

The American Miscellaneous Society (AMSOC) proposed the project in 1957. The society, formed in 1952, later became the AMSOC committee of the National Academy of Sciences. Project Mohole is conducted by the Academy and the National Research Council. The National Science Foundation, an agency of the United States government, sponsors the project.

**Test Drilling.** In 1961, Mohole scientists and engineers conducted tests at two ocean sites. They drilled into the ocean floor from *CUSS I*, a drill ship converted from a navy freight barge. *CUSS I* was equipped with a derrick especially designed to withstand the rolling of the ship.

The first site lay in the San Diego Trench of the Pacific Ocean, near La Jolla, Calif. The men chose this site chiefly to experiment with deep water drilling techniques. The engineers drilled five holes under 3,111 feet of water. The deepest hole went 1,035 feet below the ocean floor. The engineers obtained samples of sediment, and solved many drilling problems.

The second site was about 40 miles east of Guadalupe Island. This island lies in the Pacific, about 180 miles west of northern Mexico. Engineers drilled five holes under 11,672 feet of water. The deepest hole went down 601 feet below the ocean floor. It penetrated about 44 feet of basalt. This was the first time that man had ever drilled into the basalt layer of the earth's crust. Scientists found that the basalt had a composition similar to that of basalt recovered from volcanoes in Hawaii. The sediment taken from about 350 feet below the ocean floor contained fossils from the Miocene Age, about 20,000,000 years ago.

Mohole scientists scheduled 1962 tests at two land sites. The proposed sites were in Puerto Rico and on St. Paul's Rock in the South Atlantic Ocean, about 600 miles northeast of the eastern tip of Brazil. Geologists also continued to search the oceans for a suitable spot to drill the actual Mohole.

**Drilling Equipment.** For the Mohole tests, engineers developed many new techniques in underwater drilling. They based their methods on those developed by oilmen for offshore petroleum drilling (see *PETROLEUM* [picture, Drilling for Offshore Oil]). However, the much deeper water at the test sites required some new drilling methods. One problem was to keep the ship above the drilling hole in water too deep for anchoring. Another problem was to drill with a pipe, more than 12,000

feet long, that was as flexible as a thin wire hanging from the top of a tall building.

Mohole engineers used radar and sonar to keep the ship within 600 feet of its position over the drilling hole. Six aluminum buoys that supported sonar transponders were attached to slender anchor lines, about 200 feet below the surface of the water. Fiber glass surface floats holding radar reflectors were anchored to the underwater buoys. These devices reflected radar and sonar signals from the ship so that the engineers could keep track of their position. At each end of the ship, on each side, was a 200-horsepower outboard engine. The engineers used these engines to keep the ship in its position above the drill hole in the ocean floor.

The drill pipe was made of high-strength steel. It connected the drill bit to the machinery that turned the bit. The lower end of the drill pipe was held in place on the ocean floor by a heavy section of pipe called the *drill collars*. These drill collars act much like sinkers on a fishing line. In deep water, the drill pipe may bend considerably where it is attached to the ship, and where it enters the ocean floor. Mohole engineers used two devices to make the pipe bend gradually at these points so it would not break. At the top end, they put a cone-shaped device, called a *guide shoe*, around the pipe. A special piece of pipe called a *flexible casing* was used at the lower end.

The engineers used several types of bits made of tungsten carbide and studded with diamonds. Each bit was about 9 inches in diameter with a hollow center. As the bit drilled into the earth's crust, cylinder-shaped samples of the crust remained in the drill pipe. These *core samples* were recovered by tools lowered through the drill pipe. When not taking core samples, the engineers plugged the center of the bit with a center-plug bit.

WILLARD BASCOM

See also EARTH (The Land Areas); GEOLOGY; OCEAN; PALEONTOLOGY; SEISMOGRAPH.

**MOHOROVIČIĆ DISCONTINUITY.** See MOHOLE.

**MOIETY.** See INDIAN, AMERICAN (Government).

**MOIRÉ,** *mu-ah RAY*, is any cloth which has wavy designs on it, such as corded silk or rayon. The pattern is put on cloth with engraved rollers and heat. *Moiré* is a French word which means *watered*. The word *moiré* may also describe paper, rock, or metal which has a watered appearance.

**MOISTURE.** See WEATHER (Moisture); HUMIDITY.

**MOJAVE,** *moh HAH-vih*, in southeastern California, is a vast desert wasteland covering about 25,000 square miles. It lies between the Sierra Nevada and the Colorado River. The Pacific Ocean covered this region thousands of years ago. Over a period of time, high mountains rose and blocked the entry of water from the sea. Volcanic mountains erupted and covered the region with lava, mud, and ashes. Today, many small isolated mountain ranges and extinct volcanoes break up the great stretches of sandy soil. Dry lake beds include Searles and Owens lakes. These lake beds and the region south of them form the world's chief source of boron, a mineral that is used for jet-engine and rocket fuels.

GEORGE SHAFTEL

See also CALIFORNIA (color map); DESERT (picture).

**MOLAR.** See TEETH (Permanent Teeth). •



# PROJECT MOHOLE

By drilling the Mohole, scientists hope to learn some of the mysteries about the earth by drilling into the mantle layer.

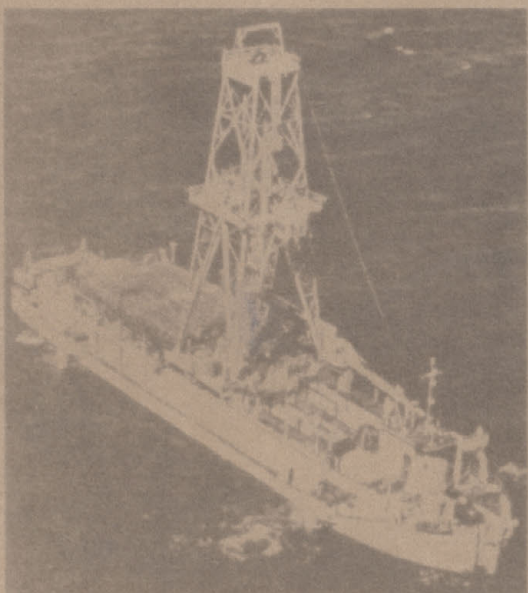
400 h.p. Outboard Engines

Ship  
Control  
Unit

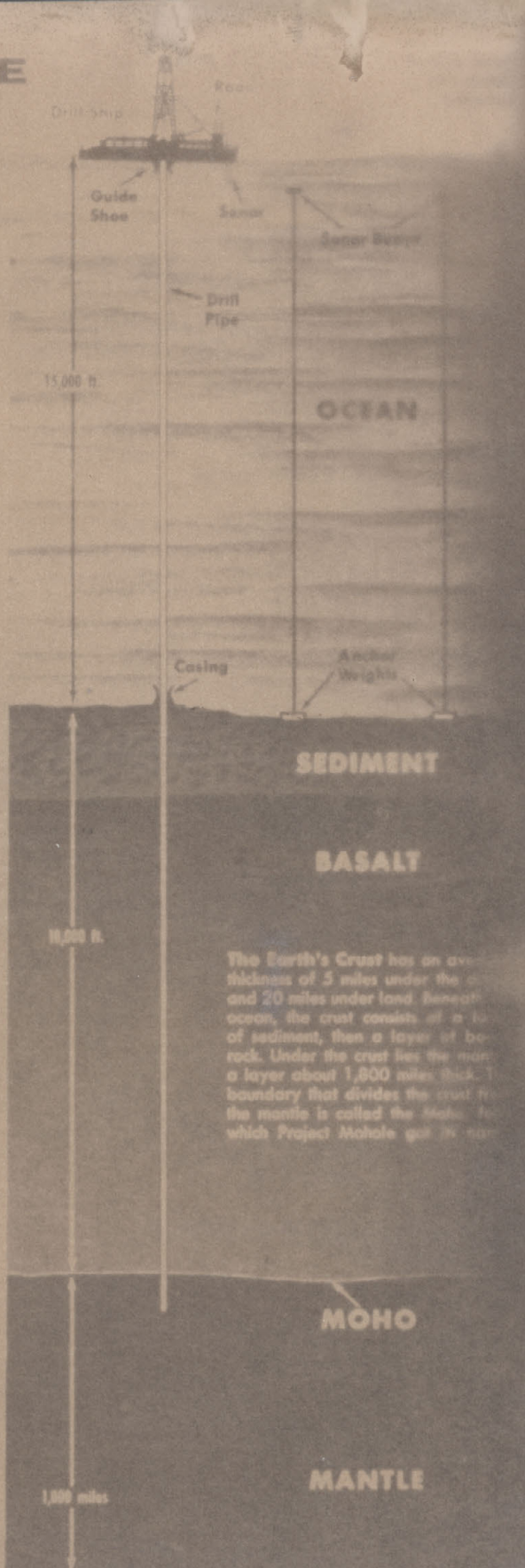
Radar and  
Sonar Buoys

200 h.p. Outboard Engines

Radar and Sonar Buoys around the drill ship, as seen from above, help the ship keep the mooring ship steady and alert it of its position relative to the drill hole.



The Drill Ship CUSS I will be used to drill the Mohole. It is a 200-foot-long, 40-foot-wide, 12-foot-deep vessel.





Copies to: Terrance Dicks  
C.A.D.G.Tel.  
O.Serials D.Tel.  
H.Tel.S.U.

2349/0922

*Agreed 12/12/69*

Ext.

Ref: 01/CT/BT

11th December 1969

Dear Mrs. Hunt,

DON HOUGHTON: "DOCTOR WHO AND THE NO-HOLE PROJECT"

We should like to commission Don Houghton to write a storyline for a possible 7 x 24 minute television serial called "DOCTOR WHO AND THE NO-HOLE PROJECT" to be delivered by 19th December 1969.

I should like to offer him a fee of £ for this storyline, payable half now and half on delivery. If we decide to commission the full serial I suggest a fee of £ per episode (the £ already paid to be deducted from Episode 1).

Please let me know whether you can agree,

Yours sincerely,

(Ben Travers)  
Assistant Head of Copyright

Mrs. Pamela Hunt,  
Margery Vosper Ltd.,  
53a Shaftesbury Avenue,  
London, W.1.

JMP

THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W1A 1AA

1043 BT  
A.21164

In A/c with

Margery Vosper Limited,  
53A Shaftesbury Avenue,  
London, W.1.

Houghton, Don

Date of issue

16/12/69

Copy to: Terrance Dicks  
O.Serials D.Tel.  
C.A.D.G.Tel.

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
<p>TV BBC-1</p> <p>Undated</p>	<p>DR. WHO &amp; THE NO-HOLE PROJECT (Code 84) Storyline for possible tv serial by Don Houghton Proj. no. 2349/0922</p> <p>Full storyline fee</p>	<p>£</p>
	<p>Delivered.</p>	

Coded



**COMMISSIONING BRIEF**

From: TERRANCE DICKS

Room No. &amp; Building: 505 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 9th Jan. 1970

**H. SERIALS, D. T.**

I would like to commission the following

Original/~~Dramatisation~~/~~Adaptation~~/~~Translation~~  
(delete as appropriate)

Project No:

2349/7020

Series Title and code:

DOCTOR WHO: DRAMA SERIALS 84

Target Delivery Date:

27.2.70.

Title and Episode Number (if applicable) of Proposed Script:

DOCTOR WHO AND THE MO-HOLE PROJECT

EPISODE ONE

Producer:

BARRY LETTS

Author:

DON HOUGHTON

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

EACH EPISODE 24 minutes. (7 x 24')

Notes re Fee etc:

*Like:*  
 Please send letter commissioning  
 7 x 24' eps. for agreed fee of  
 £ per ep (less £  
 under terms or  
 conditions to follow  
 (over paid)

Signed Barry Letts

(Producer)

T. Dicks

(Script Editor)



CB/ 147

**DELIVERY NOTIFICATION**

(Enter delivery date before despatch)

- 1 H. Tel S.U.  
 2 C.A. (General) Drama Group  
 3 Copyright Department

From: **TERRANCE DICKS**Room No. & Building: **505 Union House**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.  
3. Copyright Department

Date of Brief:

**9th Jan. 1970**

This is to notify delivery of the following:

Original ~~Dramatisation~~ Adaptation/Translation

Project No:

**2349/7020 0922**

Series Title and code:

**DOCTOR WHO: DRAMA SERIALS 84**

Target Delivery Date:

**27.2.70.**

Actual Delivery Date:

**08.01.70**

Title:

**DOCTOR WHO AND THE MO-HOLE PROJECT****EPISODE ONE**

Producer:

**BARRY LETTS**

Author:

**DON HOUGHTON**

Theme:

**SCIENCE FICTION/ADVENTURE THRILLER**

Length:

**EACH EPISODE 24 minutes. (7 x 24')**

Notes re Fee etc:

Signed **Barry Letts**

(Producer)

**T. Dicks**

(Script Editor)



**COMMISSIONING BRIEF**

From: TERRANCE DICKS

Room No. &amp; Building: 505 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 9th January 1970

H. SERIALS, D. TEL -

Original/ ~~Dramatisation~~ / ~~Adaptation~~ / ~~Translation~~  
(delete as appropriate)

I would like to commission the following

Project No:  
2349/7021Series Title and code:  
DOCTOR WHO: DRAMA SERIALS 84

Target Delivery Date:

27.2.70.

Title and Episode Number (if applicable) of Proposed Script:

DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE TWO

Producer:

BARRY LETTS

Author:

DON HOUGHTON

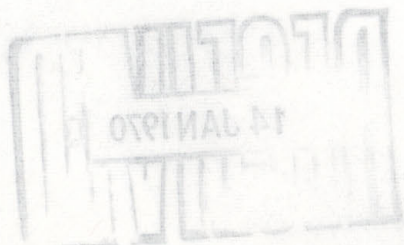
Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24'

Notes re Fee etc:

Signed Barry Letts  
(Producer)T. Dicks. T. Dicks  
(Script Editor)



**COMMISSIONING BRIEF**

From: TERRANCE DICKS

Room No. &amp; Building:

505 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 9th January  
1970

H. SERIALS, DASH

13/1/70

I would like to commission the following

Original/ ~~Dramatisation~~ ~~Adaptation~~ ~~Translation~~  
(delete as appropriate)

Project No:

2349/7021

Series Title and code:

DOCTOR WHO: DRAMA SERIALS: 84

Target Delivery Date:

27.2.70.

Title and Episode Number (if applicable) of Proposed Script:

DOCTOR WHO AND THE MO-HOLE PROJECT

EPISODE THREE

Producer:

BARRY LETTS

Author:

DON HOUGHTON

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24'

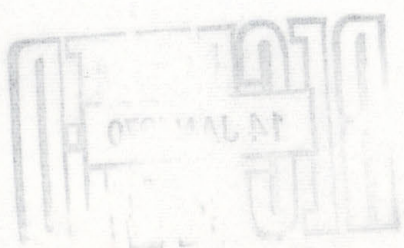
Notes re Fee etc:

Barry Letts

Signed.....  
(Producer)

T. Dicks.

(Script Editor)





**COMMISSIONING BRIEF**

From: TERRANCE DICKS

Room No. &amp; Building: 505 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 9th January, 1970

H. SERIALS, D. TT

I would like to commission the following

Original/~~Dramatisation/Adaptation/Translation~~  
(delete as appropriate)

Project No: 2349/7023	Series Title and code: DOCTOR WHO: DRAMA SERIALS: 84
Target Delivery Date: 27.2.70.	
Title and Episode Number (if applicable) of Proposed Script: DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE FOUR	
Producer: BARRY LETTS	Author: DON HOUGHTON

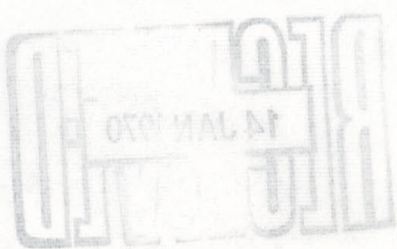
Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24'

Notes re Fee etc:

Signed Barry Letts  
(Producer)T. Dicks. T. Dicks  
(Script Editor)



COMMISSIONING BRIEF

From: TERRANCE DICKS

Room No. &amp; Building: 505 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

H. SERIALS, D. TEL

Date: 9th January 1970

I would like to commission the following

Original/~~Dramatisation/Adaptation/Translation~~  
(delete as appropriate)Project No:  
2349/7024Series Title and code:  
DOCTOR WHO: DRAMA SERIALS: 84Target Delivery Date:  
27.2.70.

Title and Episode Number (if applicable) of Proposed Script:

DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE FIVE

Producer:

BARRY LETTS

Author:

DON HOUGHTON

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24'

Notes re Fee etc:

Signed Barry Letts.

(Producer)

T. Dicks.

(Script Editor)



**COMMISSIONING BRIEF**

From: TERRANCE DICKS

Room No. &amp; Building: 505 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 9th January,  
1970H. SERIALS, D. T. *13/1/70*

I would like to commission the following

Original/~~Dramatisation~~/~~Adaptation~~/~~Translation~~  
(delete as appropriate)Project No:  
2349/7025Series Title and code:  
DOCTOR WHO: DRAMA SERIALS: 84Target Delivery Date:  
27.2.70.

Title and Episode Number (if applicable) of Proposed Script:

DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE SIX

Producer: BARRY LETTS

Author: DON HOUGHTON

Theme:  
SCIENCE FICTION/ADVENTURE THRILLERLength:  
24'

Notes re Fee etc:

Signed Barry Letts  
(Producer)T. Dicks.*T. Dicks*  
(Script Editor)RECEIVED  
ORIGINAL  
JAN 1970



**COMMISSIONING BRIEF**

From: TERRANCE DICKS.

Room No. &amp; Building: 505 Union House

Telephone Extn:

To: Copyright Department through Drama Head of Department

Date: 9th January, 1970

H. SERIALS, D. *13/1/70*

I would like to commission the following

Original/Dramatisation/Adaptation/Translation  
(delete as appropriate)Project No:  
2349/7026Series Title and code:  
DOCTOR WHO: DRAMA SERIALS: 84Target Delivery Date:  
27.2.70.

Title and Episode Number (if applicable) of Proposed Script:

DOCTOR WHO AND THE MO-HOLE PROJECT : EPISODE SEVEN

Producer:  
BARRY LETTSAuthor:  
DON HOUGHTON

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24'

Notes re Fee etc:

Signed Barry Letts

(Producer)

T. Dicks.

(Script Editor)



Sandra

505 Union Hse

9th January, 1970

"DOCTOR WHO"PROJECT NOS/EXPEND. NOS.

SERIAL DDD.

Wendy.

This is to confirm our conversation!!! Serial "DDD":  
"DOCTOR WHO AND THE MO-HOLE PROJECT" (Provisional title)  
has now come off its Expenditure Nos. and gone onto  
Project Nos.

These are:-

PROJ. NOS

EXPEN. NOS.

1.	2349/7020	2349/0922
2.	2349/7021	2349/0914
3.	2349/7022	2349/0915
4.	2349/7023	2349/0916
5.	2349/7024	2349/0917
6.	2349/7025	2349/0918
7.	2349/7026	2349/0919

(Sandra)



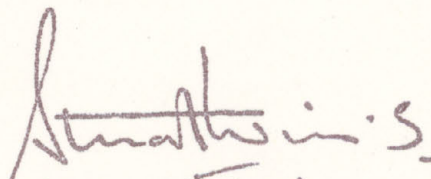
From: P.A. (Studios) 6055 T.C. PABX:  
Subject: RECORDING ARRANGEMENTS FOR SERIALS 13th January 1970  
To: Asst. to H.S.M.(I),  
Manager Studio Operations,  
Asst. Vision Training to H.T.O.Tel.S.  
Chief Asst. (Drama) to H. Sc.Des.  
S.D.M.  
Organiser Drama Serials,  
Harry Letts  
John McCrae

Copy to: A.C.(P.P.) Tel.  
H. Serials,  
H.P.(F)  
P.M.(C)  
C.A.(Gen) Drama  
P.A. (Servicing)  
A/Asst. (Prod)  
(Miss Wright)

Thank you for finding time to meet on Friday to discuss alternative recording arrangements for 25' Serials.

I hope to take the meeting in two parts:

- a) Examination of the principles that would apply to fortnightly two-studio-day recordings of 50', to be edited subsequently into two 25' episodes.
- b) Assuming that a) produces a satisfactory agreement in Production and Servicing terms we should then consider particular titles with a view to seeing how soon we could start, and what disturbance this might cause to other studio plans.

  
(J.S.C. Williams)





**BRITISH BROADCASTING CORPORATION**

BROADCASTING HOUSE LONDON W1A 1AA

Ext.

TELEPHONE

CABLES: BROADCASTS LONDON PS4

TELEGRAMS: BROADCASTS LONDON TELEX

TELEX:

Reference: 01/CT/BT

14th January 1970

Dear Mrs. Hunt,

DON HOUGHTON : DR. WHO & THE MO-HOLE PROJECT

We should like to commission Don Houghton to write a television serial in 7 x 24 minute episodes called DR. WHO AND THE MO-HOLE PROJECT, for delivery by 27th February, based on the format and characters provided.

We have agreed a fee of £      each episode (less £ already paid to be deducted from Episode 1) on the terms of the new Guild Series C agreement which came into force on 1st January and is being printed.

Would you please sign and return one copy of this letter and I will then authorise the payment for Episode 1. I will send you the agreement for signature as soon as possible.

Yours sincerely,

(Ben Travers)

Assistant Head of Copyright

Mrs. Pam Hunt,  
Margery Vosper Limited,  
53A Shaftesbury Avenue,  
London, W.1.

MARGERY VOSPER LTD

SIGNED  DIRECTOR

DATE 19th January, 1970

RB  
Enc.



CB/ 146

**DELIVERY NOTIFICATION**

(Enter delivery date before despatch)

- 1 H. Tel S.U.
- 2 C.A. (General) Drama Group
- 3 Copyright Department

From: **TERRANCE DICKS**Room No. & Building: **505 Union House**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.  
3. Copyright DepartmentDate of Brief: **9th January 1970**

This is to notify delivery of the following:

Original/ ~~Dramatisation~~/Adaptation/Translation

Project No: <b>2349/7021</b>	Series Title and code: <b>DOCTOR WHO: DRAMA SERIALS 84</b>	
Target Delivery Date: <b>27.2.70.</b>	Actual Delivery Date: <b>15. 1. 70</b>	
Title: <b>DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE TWO</b>		
Producer: <b>BARRY LETTS</b>		Author: <b>DON HOUGHTON</b>
Theme: <b>SCIENCE FICTION/ADVENTURE THRILLER</b>		
Length: <b>24'</b>		
Notes re Fee etc:		

Signed **Barry Letts** (Producer)**T. Dicks** (Script Editor)



January, 16th, 1970.

DON HOUGHTON

Tel:

My Dear Terrance,

As you suggested, I've made Episode 2 much thicker. It runs to 32 pages. Consequently I'm sure it will run overlength.

I've incorporated the points you relayed to me on the telephone: the Doctor's fight with the soldier, the confrontation between Stahlman and the Doctor - and the latter's 'karate' bit, etc. They've all slipped in nicely, I think, but I did have to do a bit of juggling, as might be expected. The Doctor-Stahlman confrontation, for example: his accusation of Stahlman's sabotage of the computer could not be made in Central Control where others might witness it - otherwise suspicion would immediately fall on the Professor when the machine broke down. So I've taken them both into the Brigadier's office - which means that we know what Stahlman has done - but, at this stage, nobody else does. The fight between the Doctor and the soldier follows the crisis in the Main Switch Room of the Nuclear Reactor - it therefore underlines, quite nicely, I think, the action that has gone before.

There's more dialogue in this ep: I found this necessary because we are now getting deeper into the story and there's a lot of plotting to do at this stage. Apart from that, I have tried to give the characters more definition - so that when the Doctor gets into 'warp II' there'll be much more interest in the 'duplicate' people. Nevertheless, I think you'll find the dialogue moves along and should hold interest. I took particular care with the Doctor's dialogue and I hope you'll find him emerging as you want. I find him much sharper now.

Do hope the Ep meets with your approval. Look forward immensely to getting on with Ep 3. Let me know if you want anything altered, cut or changed and - as always - feel free to make any alterations you think fit.

Cheers,

Don H.



THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W1A 1AA

1262 BT  
A.21164

In A/c with

Margery Vosper Ltd.,  
53a Shaftesbury Avenue,  
London, W.1.

Date of issue

20/1/70

Copies to: Terrance Dicks  
C.A.D.G.Tel.  
O.Serials D.Tel.

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV BBC-1          Undated	DR. WHO AND THE MO-HOLE PROJECT CODE 84 Television serial by Don Houghton in 7 x 24 minute episodes  Fee for Episode 1, less storyline fee already paid 2849/7020	          £
	Commissioned.	



**From:** Copyright Department

Room No &  
Building:

307 16, Langham Street

Tel.  
Ext.:

date: 20th January 1970

**Subject:** "DR. WHO AND THE MO-HOLE  
PROJECT"

**Brief of:**

**To:** Terrance Dicks

**Copies to:** H.Tel.S.U.; O.Serials D.Tel.

**Terms have been agreed as follows:-**

**Author:** Don Houghton

**Basic fee:** £ each episode

**Title:** "DR. WHO AND THE MO-HOLE  
PROJECT"

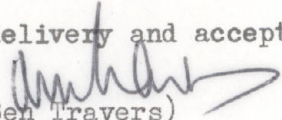
**Type of Agreement:** Guild Series C

**Duration:** 7 x 24 minutes

**Overseas Rights:** Normal

The fee is payable as provided in the agreement.

Please let me have details of delivery and acceptance in due course.

  
(Ben Travers)

JMP



Barry Letts, Producer "Dr. Who"

505 Union House

DOCTOR WHO: SERIAL "DDD"

Sound Manager

22nd January, 1970

We should be most grateful to have the services of John Staple as Sound Supervisor on the next "Doctor Who" serial. Recordings will be as follows:-

Eps 1 & 2	23/24 April, 1970	(Wk 16)
Eps 3 & 4	7/8 May, 1970	(Wk 18)
Eps 5 & 6	21/22 May, 1970	(Wk 20)
Ep 7	29 May, 1970	(Wk 21)

(Barry Letts)



Barry Letts Producer "Dr. Who"

505 Union House

DOCTOR WHO: SERIAL ~~DD~~ FILMING

Reg Crawley.

23rd January, 1970

I should be most grateful if you could agree the services of Fred Hamilton for our filming during Week 13 (Monday 30th March - Friday 3rd April) and Week 14 (Monday 6th April - Wednesday 9th April 1970).

Many thanks.

(Barry Letts)



Barry Letts, Producer, "Dr. Who"

505 Union House

DOCTOR WHO: SERIAL "~~DDV~~"

Editing Manager.

23rd January, 1970

I should be most grateful for the services of Martin Day, of Group One to be our editor on the Doctor Who serial "CCC". Recordings are as follows:-

Episodes 1 + 2      23/24 April, 1970

Episodes 3 + 4      7/8 May, 1970

Episodes 5 + 6      21/22 May, 1970

Episode 7          29th May, 1970

Many thanks.

(Barry Letts)

CB/149

**DELIVERY NOTIFICATION**

(Enter delivery date before despatch)

- 1 H. Tel S.U.
- 2 C.A. (General) Drama Group
- 3 Copyright Department

From: **TERRANCE DICKS**Room No. & Building: **505 Union House**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.  
3. Copyright DepartmentDate of Brief: **9th January 1970**

This is to notify delivery of the following:

Original ~~Dramatisation~~ Adaptation Translation

Project No: <b>2349/7022</b>	Series Title and code: <b>DOCTOR WHO: DRAMA SERIALS: 84</b>	
Target Delivery Date: <b>27.2.70.</b>	Actual Delivery Date: <b>29.1.70</b>	

Title:

**DOCTOR WHO AND THE MO-HOLE PROJECT****EPISODE THREE**

Producer:

**BARRY LETTS**

Author:

**DON HOUGHTON**

Theme:

**SCIENCE FICTION/ADVENTURE THRILLER**

Length:

**24'**

Notes re Fee etc:

Signed **Barry Letts**  
(Producer)**T. Dicks.**

(Script Editor)



**From:**

Room No. &  
Building:

Tel.  
Ext.:

date:

**Subject:** REQUESTS FOR DOUGLAS CAMFIELD'S "WHO"

**To:** Barry.

ALLOCATIONS: 2921: (MARION)

SOUND SUPERVISOR

*Sound Manager*

*Room 4029*

John Staple *Request by Memo*

ALLOCATIONS: 2921: (VAL)

TOM's

Bernard Fox  
Ralph Wharton

Or Geoff Shaw

VISION MIXER Ext. (Studio Management)

John Barclay

FILMING: 61/784/5 (Hugh Wilson)

Cameraman: Fred Hamilton

Film Editor: Martin Day of Group One.

5.30 Could be using Owen EWE in the  
morning please!

**ACCEPTANCE/REJECTION NOTIFICATION**

TERRANCE DI/147 (Enter acceptance or rejection date before despatch)

From: 505 Union House

Room No. &amp; Building:

Telephone Extn: 9th Jan. 1970

To: Copyright Department

Date of Brief:

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation  
(delete as appropriate)

Project No: 2349/7020	Series Title and code: DOCTOR WHO: DRAMA SERIALS 84	
Target Delivery Date: 27.2.70.	Actual Delivery Date: 8.1.70.	Acceptance/Rejection Date: 3.2.70

Title:

DOCTOR WHO AND THE MO-HOLE PROJECT

EPISODE ONE

Producer:

BARRY LETTS

Author:

DON HOUGHTON

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

EACH EPISODE 24 minutes. (7 x 24')

Notes re Fee etc:

Signed Barry Letts  
(Producer)T. Dicks  
(Script Editor)

Accepted/Rejected by T. Dicks



COMMISSIONING BRIEF

From: TERRANCE DICKS

Room No. &amp; Building: 505 Union House

Telephone Extn:

Date: 9th Jan. 1970

Original/ ~~Dramatisation~~ Adaptation/ Translation

Project No:

2349/7020

Series Title and code:

DOCTOR WHO: DRAMA SERIALS 84

Target Delivery Date:

21.2.70.

Actual Delivery Date:

8.1.70

Acceptance Date:

3.2.70

Title:

DOCTOR WHO AND THE MO-HOLE PROJECT

Episode I

Producer:

BARRY LETTS

Author:

DON HOUGHTON

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

EACH EPISODE 24 minutes. (7 x 24')

Notes re Fee etc:

Signed Barry Letts  
(Producer)T. Dicks TWN  
(Script Editor)

Accepted/Rejected by.....

**ACCEPTANCE/REJECTION NOTIFICATION****TERRANCE DICKS**

(Enter acceptance or rejection date before despatch)

From:

505 Union House

Room No. &amp; Building:

Telephone Extn: 9th January 1970

To: Copyright Department

Date of Brief:

XXXXXXXXXXXXXXXXXXXXXXXXXXXX

Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation  
(delete as appropriate)

Project No:  
2349/7021Series Title and code:  
DOCTOR WHO: DRAMA SERIALS 84

Target Delivery Date:

27.2.70.

Actual Delivery Date:

15.1.70

Acceptance/Rejection Date:

3.2.70

Title:

DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE TWO

Producer:

BARRY LETTS

Author:

DON HOUGHTON

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24'

Notes re Fee etc:

Signed..... Barry Letts

(Producer)

T. Dicks.

(Script Editor)

Accepted/Rejected by.....

T. Dicks



COMMISSIONING BRIEF

From: TERRANCE DICKS

Room No. &amp; Building: 505 Union House

Telephone Extn:

Date: 9th January 1970

Original/~~Dramatisation~~/Adaptation/~~Translation~~

Project No: 2349/7021	Series Title and code: DOCTOR WHO: DRAMA SERIALS 84	
Target Delivery Date: 27.2.70.	Actual Delivery Date: 15.1.70.	Acceptance Date: 3.2.70
Title: DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE TWO		
Producer: BARRY LETTS		Author: DON HOUGHTON
Theme: SCIENCE FICTION/ADVENTURE THRILLER		
Length: 24'		

Notes re Fee etc:

Signed..... Barry Letts .....  
(Producer)T. Dicks, ..... T. Dicks .....  
(Script Editor)

Accepted/Rejected by.....

**ACCEPTANCE/REJECTION NOTIFICATION**TERRANCE DICKS *(Enter acceptance or rejection date before despatch)*

From: 505 Union House

Room No. &amp; Building:

Telephone Extn: 9th January  
1970

To: Copyright Department

Date of Brief:

XXXXXXXXXXXXXXXXXXXXXXXXXXXXX  
 Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation  
*(delete as appropriate)*

Project No: <b>2349/7022</b>	Series Title and code: <b>DOCTOR WHO: DRAMA SERIALS: 84</b>	
Target Delivery Date: <b>27.2.70.</b>	Actual Delivery Date: <b>29.1.70</b>	Acceptance/Rejection Date: <b>3.2.70.</b>

Title:

**DOCTOR WHO AND THE MO-HOLE PROJECT****EPISODE THREE**

Producer:

**BARRY LETTS**

Author:

**DON HOUGHTON**

Theme:

**SCIENCE FICTION/ADVENTURE THRILLER**

Length:

**24'**

Notes re Fee etc:

Signed **Barry Letts**  
(Producer)**T. Dicks.**  
(Script Editor)Accepted/Rejected by **T. Dicks**



**COMMISSIONING BRIEF**From: **TERRANCE DICKS**Room No. & Building: **505 Union House**

Telephone Extn:

Date: **9th January  
1970**Original/~~Dramatisation~~/Adaptation/~~Translation~~

Project No: <b>2349/7021</b>	Series Title and code: <b>DOCTOR WHO: DRAMA SERIALS: 84</b>	
Target Delivery Date: <b>27.2.70.</b>	Actual Delivery Date: <b>29.1.70</b>	Acceptance Date: <b>3.2.70</b>

Title:

**DOCTOR WHO AND THE MO-HOLE PROJECT      EPISODE THREE**

Producer:

**BARRY LETTS**

Author:

**DON HOUGHTON**

Theme:

**SCIENCE FICTION/ADVENTURE THRILLER**

Length:

**24'**

Notes re Fee etc:

Signed **Barry Letts**  
(Producer)**T. Dicks.**  
(Script Editor)

Accepted/Rejected by.....

CB/150

**DELIVERY NOTIFICATION**

(Enter delivery date before despatch)

- 1 H. Tel S.U.
- 2 C.A. (General) Drama Group
- 3 Copyright Department

From: **TERRANCE DICKS**Room No. & Building: **505 Union House**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.  
3. Copyright DepartmentDate of Brief: **9th January, 1970**This is to notify delivery of the following: Original/ ~~Dramatisation/Adaptation/Translation~~

Project No: <b>2349/7023</b>	Series Title and code: <b>DOCTOR WHO: DRAMA SERIALS: 84</b>
Target Delivery Date: <b>27.2.70.</b>	Actual Delivery Date: <b>3. 2. 70</b>

Title:

**DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE FOUR**

Producer:

**BARRY LETTS**

Author:

**DON HOUGHTON**

Theme:

**SCIENCE FICTION/ADVENTURE THRILLER**

Length:

**24'**

Notes re Fee etc:

Signed **Barry Letts** (Producer)**T. Dicks.** (Script Editor)



**ACCEPTANCE/REJECTION NOTIFICATION**

TERRANCE DICKS

(Enter acceptance or rejection date before despatch)

From: 505 Union House

4111

Room No. &amp; Building:

Telephone Extn: 9th January,

1970

To: Copyright Department

Date of Brief:

Could you please ~~ACCEPT/REJECT~~ the following Original/Dramatisation/Adaptation/Translation  
(delete as appropriate)

Project No:

2349/7023

Series Title and code:

DOCTOR WHO: DRAMA SERIALS: 84

Target Delivery Date:

27.2.70.

Actual Delivery Date:

3.2.70

Acceptance/Rejection Date:

3.2.70

Title:

DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE FOUR

Producer:

BARRY LETTS

Author:

DON HOUGHTON

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24'

Notes re Fee etc:

Signed Barry Letts (Producer)

T. Dicks. T. Dicks (Script Editor)

Accepted/Rejected by

T. Dicks

COMMISSIONING BRIEFFrom: **TERRANCE DICKS**Room No. & Building: **505 Union House**

Telephone Extn:

Date: **9th January,  
1970**Original/~~Dramatisation/Adaptation/Translation~~

Project No: <b>2349/7023</b>	Series Title and code: <b>DOCTOR WHO: DRAMA SERIALS: 84</b>	
Target Delivery Date: <b>27.2.70.</b>	Actual Delivery Date: <b>3.2.70</b>	Acceptance Date: <b>3.2.70</b>
Title: <b>DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE FOUR</b>		
Producer: <b>BARRY LETTS</b>		Author: <b>DON HOUGHTON</b>
Theme: <b>SCIENCE FICTION/ADVENTURE THRILLER</b>		
Length: <b>24'</b>		
Notes re Fee etc:		

Signed.....**Barry Letts**.....  
(Producer)**T. Dicks.**.....  
(Script Editor)

Accepted/Rejected by.....



THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W1A 1AA

1369 BT  
A.21164

In A/c with

Margery Vosper Ltd.,  
53a Shaftesbury Avenue,  
London, W.1.

Date of issue

5/2/70

Copies to: Terrance Dicks  
O.Serials D.Tel.  
C.A.D.G.Tel.

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
<p>TV BBC-1</p> <p>Undated</p>	<p>DR. WHO AND THE MO-HOLE PROJECT CODE 84</p> <p>7 x 24 minute television serial by Don Houghton</p> <p>Full fees for Episodes 2 and 3</p> <p>1st half fees for Episodes 4-7</p> <p>Project Nos.2349/7021-7026</p>	<p>£</p> <p>£</p> <p>£</p> <p>£</p>
	<p>Accepted.</p>	

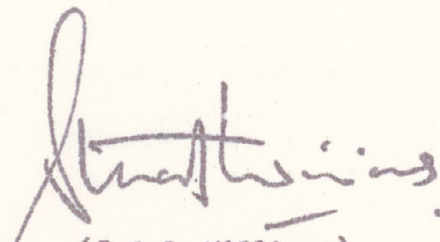
From: P.A. (Studies) 6055 T.C. FAX:  
Subject: SERIALS RECORDING ARRANGEMENTS 6th February, 1970  
To: Manager Studio Operations,  
Asst. to H.S.M.(I)  
Organiser Serials,  
Darry Letts (Producer, Dr Who)  
John McCrae (Producer Black Tulip)  
A/A.E.I.C. Studio Engineering  
Asst. Scenic Design Manager  
Chief Asst. (Drama) to H.Sc.Des.  
Asst. (Vision Training) to H.T.O.Tel.S.  
A/Asst. (Production) (Miss Wright)

H. Serials has asked that we re-examine the recording arrangements for Dr Who DDD and Black Tulip. At the same time it seems sensible to anticipate redording arrangements for Little Women.

The particular worries relate to the loss of camera time. I shall be asking for guidance on how to achieve a 1300 start and, giving the studio plans now known, the possibility of a 1930-2230 recording session.

I shall be grateful if all concerned would try to anticipate the problems to be discussed by familiarising themselves with design intentions to the extent that they affect the issue, and to the extent that they are known.

I will call a meeting as urgently as I can.

  
(J.S.C. Williams)

Copy to: H. Serials,  
H.P.(F)  
P.A. (Servicing)

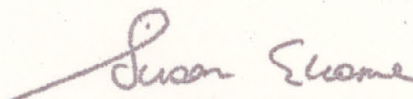


From: Secretary to P.A. (Studios) 6055 T.C. PAIR:

Subject: MEETING TO DISCUSS SERIALS RECORDING ARRANGEMENTS

To: Manager Studio Operations  
Asst. Studio Management  
Organiser Serials  
Barry Letts (Producer, Dr Who)  
John McNaie (Producer Black Talip)  
A/A.E.I.C. Studio Engineering  
Asst. Scenic Design Manager  
Chief Asst. (Drama) to H.Sc.Des.  
Asst. (Vision Training) to H.T.O.Tel.S.  
A/Asst. (Production) (Miss Wright)  
Asst. (Production) I.

This is to confirm that a meeting to discuss Serials Recording Arrangements will be held on Thursday 12th February in Room 2143 T.C. at 10.30 a.m.



(Susan Elcoms)

hats

PABX

CRU SERVICE CONFIRMATION

To: Scenic Design Manager; S. Sup. Make-up; S. Sup. Costume; P.A.F.A.;  
Asst. (Prod.) 1,11,111; F.A.; P.A. (Servicing); P.A. (Studios); Asst. (Res. Fwd.);  
Asst. Prop. Master.

Copy to : (A) : Servicing Ast. Studios; H. Make-up; H. Costumes;  
Costume Organiser; Construction Organiser. , D. St Org.

[illegible]

This is to confirm that we need to ~~PROVIDE~~/REVISE ~~STANDARD~~ facilities as follows:-

DATE: Week 20 Thursday/Friday

STUDIO: TC6

PROGRAMME: Dr. Who

Moved from TC3.

Trevor Noakes 1  
(Trevor Noakes)



CB/ 151

**DELIVERY NOTIFICATION**

(Enter delivery date before despatch)

- 1 H. Tel S.U.
- 2 C.A. (General) Drama Group
- 3 Copyright Department

From: **TERRANCE DICKS**Room No. & Building: **505 Union House**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.  
3. Copyright DepartmentDate of Brief **9th January 1970**

This is to notify delivery of the following:

Original/Dramatisation/Adaptation/Translation  
\*\*\*\*\*

Project No: <b>2349/7024</b>	Series Title and code: <b>DOCTOR WHO: DRAMA SERIALS: 84</b>	
Target Delivery Date: <b>27.2.70.</b>	Actual Delivery Date: <b>12. 2. 70</b>	

Title:

**DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE FIVE**

Producer:

**BARRY LETTS**

Author:

**DON HOUGHTON**

Theme:

**SCIENCE FICTION/ADVENTURE THRILLER**

Length:

**24'**

Notes re Fee etc:

Signed **Barry Letts.**

(Producer)

**T. Dicks.**

(Script Editor)

**ACCEPTANCE/REJECTION NOTIFICATION**TERRANCE DICKS *(Enter acceptance or rejection date before despatch)*

From: 505 Union House

4111

Room No. &amp; Building:

Telephone Extn: 9th January  
1970

To: Copyright Department

Date of Brief:

Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation  
*(delete as appropriate)*

Project No: 2349/7024	Series Title and code: DOCTOR WHO: DRAMA SERIALS: 84	
Target Delivery Date: 27.2.70.	Actual Delivery Date: 12.2.70.	Acceptance/Rejection Date: 12.2.70.

Title:

DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE FIVE

Producer:

BARRY LETTS

Author:

DON HOUGHTON

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24'

Notes re Fee etc:

Signed Barry Letts.  
(Producer)T. Dicks. T. Dicks.  
(Script Editor)

Accepted/Rejected by T. Dicks.

16 FEB 1970  
 RECEIVED  
 1970 FEB 16



COMMISSIONING BRIEF

From: TERRANCE DICKS

Room No. &amp; Building: 505 Union House

Telephone Extn:

Date: 9th January  
1970

Original/Dramatisation/Adaptation/Translation

Project No: 2349/7024	Series Title and code: DOCTOR WHO: DRAMA SERIALS: 84	
Target Delivery Date: 27.2.70.	Actual Delivery Date: 12.2.70	Acceptance Date: 12.2.70

Title:

DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE FIVE

Producer:

BARRY LETTS

Author:

DON HOUGHTON

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24'

Notes re Fee etc:

Signed Barry Letts.  
(Producer)T. Dicks. T. Dicks.  
(Script Editor)

Accepted/Rejected by.....

Sec. to Organiser, Drama Serials, Television

406 Thres.

DR. WHO 'DDD': V.T. EDITING

Date: 12th February 1970

Recording Clerk

Copy to: Barry Letts; ✓  
Douglas Camfield;  
C. D'Oyly-John.

May I please book Electronic editing with a TR 90 for this serial as follows:

Episodes 1 & 2: 1100 - 1830 on 27th and 28th April (Wk. 17) ✓

Episodes 3 & 4: 1100 - 1830 on 11th and 12th May (Wk. 19)

Episodes 5 & 6: 1100 - 2130 on 24th May (Wk. 21)

Episodes 6 & 7: 1100 - 2130 on 31st May (Wk. 22).

We shall be recording 2 episodes on the same Studio day which will obviously involve more preparation by the Production team. I would therefore be grateful if you could alter these dates as little as possible, especially as the booking has been requested so far in advance. Thank you.

*K. Collier*  
(Karilyn Collier)



From: P.A. (Film), Programme Planning.

12th February 1970

SUBJECT: FILMING CONFIRMATION

To: CAFO., Progress Desk, Manager Scale Design (R), S.A. (Alloca.) Make-Up, Costume Manager, P.A. (F). P.A.C. (R),  
F.A.P.A., Asst. Property Master, Designer T.F.S., Construction Organiser.

Copy to: Organisers Concerned

No.	Provide Cancel Revision	DEPARTMENT & CHANNEL		PROGRAMME	SHOOTING		EDITING	DUBBING	SERVICING	ADDITIONAL INF.
					S-STAGE	L-LOCATION				
2328	R	LEC	(1)	Travers Parces	Cancel 8 Thurs Add 8 Wed 35C sync		-	-	Mu & Cos required	-
2329	P	GP	(1)	Those Who Survived	-		13 Tues-Fri 14 & 15 M-F	eight hours tba	-	-
2330	R	DSL	(1)	Z Cars (Rec 11)	Add 9 Wed 10 Sat (travel - Liverpool) Retain 9 Thu/Fri 16C sync.		-	-	Des, Cos, Mu & scenemen required	-
2331	P	DSL	(1)	Spy Trap (Titles only)	7 Mon (loc) 35C mute		-	-	none required	-
2332	R	DSL	(1)	Dr Who DDD (Gen)	Cancel 13 Mon Retain 13 Tue-Fri (now all loc) Retain 14 M/Tues (Stage 2) Add 14 Wed (Stage 2) 16C sync.		Add 13 W-F 14 & 15 M-F	Add fourteen hours tba	Des, Cos, Mu, Cons & scenemen required	-

*huts*

*BT Ben*



РАВН

Date: 12th February, 1970

To: Scenic Design Manager; S. Sup. Make-up; S. Sup. Costume; P.A.F.A.;  
Asst. (Prod.) I, II, III; F.A.; P.A. (Servicing); P.A. (Studios); Asst. (Res. Fwd.);  
Asst. Prop. Master.

~~XXXXXX XXXXXX XXXXXX XXXXXX XXXXXX XXXXXX XXXXXX XXXXXX~~

DATE: Week 21 Friday

STUDIO: TC6

PROGRAMME: Dr. Who

Moved from Thursday TC3.

(Trevor Noakes)



From: P.A. to Douglas Camfield 401 Thres. Ext.

Subject: TK REQUIREMENTS: "DR. WHO" (DDD) 2349/7020-6

To: Maisie Weedall

13 February 1970

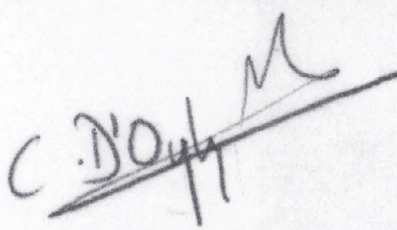
The following is our TK requirements for "Dr. Who" (DDD): (16 mm. colour)

Episodes 1 + 2 : Thursday, 23 April 1130-1200  
Friday, 24 April 1100-2230

Episodes 3 + 4 : Thursday, 7 May 1130-1200  
Friday, 8 May 1100-2230

Episode 5 : Thursday, 21st May 1500-2200  
Episode 6 : Friday, 22 May 1430-2200

Episode 7 : Friday, 29 May 1430-2200

  
(Chris D'Oyly-John)  
Drama, Serials

Copies to Organiser, Serials  
Barry Letts  
TM1  
TM2

Notes on a Meeting held in Room 2143 T.C.  
on 12th February to discuss the working  
arrangements for 2 day Drama Serials

Present: P.A. (Studios) (In the chair)  
Manager Studio Operations  
A/Asst. (Production) (Jeanette Wright)  
Asst. (Production) I  
Asst. (Vision Training) to H.T.O.Tel.S.  
A/Asst. P.A. (Studios)  
A/A.E.I.C. Studio Engineering  
Chief Asst. (Drama) to H.Sc.Des.  
Asst. S.D.M.  
Barry Letts  
John McKee  
Peter Kindred  
Org. Drama Serials  
Paddy Russell  
Asst. Studio Management.

1. An earlier meeting, on Friday 16th January, had agreed experimental arrangements in principle for recording 25' Serials on a fortnightly strike, producing two episodes in two successive days.
2. Serials Department had expressed concern at the loss of camera time and were requesting an arrangement which would give, at least, a 1300 start and a recording time of 19.30 to 22.30.

Though 22.30 finishes are normally not accepted as a basis for advance planning, for logistic reasons, Manager Studio Operations agreed to examine the possibility in the light of available information. To the extent that 22.30 finishes proved to be possible, making the arrangements acceptable to Serials Department, this would permit the experiment to proceed.

3. Detailed arrangements for Dr Who DDD, Black Tulip and Little Women were examined as follows:

Dr Who DDD: Barry Letts itemised the likely sets and handling weight: agreed that:

- a) Week 16: 1130 hrs rehearsal on 1st day and 2230 hrs finish on day 2 would be possible provided that the sets did not escalate: noted that TC.3 empty on the Saturday of Week 17.
- b) Week 18: An <sup>1100</sup> hrs rehearsal on the 1st day and a 2230 hrs finish on the 2nd day would be possible.
- c) Week 20: Due to studio planning difficulties it was agreed to record one episode per day. Rehearsal on the 1st day will be at 1100 and on the 2nd day 1030. Recording will be 2030-2200 on both days. No overnight change planned.
- d) Week 21: Rehearsal at 1030 record 2030-2200 agreed. This is a one day stand.

cont/.....



Black Tulip:-

- a) Week 15: a 1300 hrs rehearsal was thought likely but could not be guaranteed until plans were made available to Manager Studio Operations. a 2230 finish on the 2nd day is possible.
- b) Week 17: Due to handling weight being heavier than the previous recording it was felt that a 1300 start might be possible if on the previous day, TC.7 and TC.3 were switched. Again no guarantee given in the absence of plans. Although a 2230 finish was agreed Manager Studio Operations reserved the right to ask for a review of the whole night.

Later "Chat Show" Week 18 is cancelled and "Review" moved from TC.3 to TC.7 thus reducing the pressures on this night.

Week 19: After moving "Troubleshooters" from TC.6 to TC.3 and "Black Tulip" from TC.3 to TC.6 a 1300 hrs rehearsal and a 2230 hrs finish were agreed.

Little Women: After lengthy discussion it was agreed that we would record 1 episode per day. Rehearsal at 1100 hrs on the 1st day and 1030 hrs on the 2nd day. Recording on both days 2030-2200.

Week 22: Move to TC.6 with "L.C. T.B.A." moved to TC.8.

Week 24-29: Agreed.

All the above timings are agreed subject to plans being made available and that no increase in studio turn-round time would be asked for.

Production and Design Departments agreed to keep the sets to manageable proportions and Programme Planning will liaise with both Studio Management and Scenic Servicing on any bids for studios which would significantly affect the above plans.

Distribution

Those Present  
A.C. (P.P.) Tel.  
H. Serials D. Tel.  
H.P. (F)  
P.M. (C)  
P.A. (Servicing)  
P.A.F.A.  
A/Assts. (Prod)

JSCW/sc.  
16.2.70.

CB/ 152

**DELIVERY NOTIFICATION**

(Enter delivery date before despatch)

- 1 H. Tel S.U.
- 2 C.A. (General) Drama Group
- 3 Copyright Department

From: **TERRANCE DICKS**Room No. & Building **505 Union House**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.  
3. Copyright DepartmentDate of Brief: **9th January, 1970**

This is to notify delivery of the following:

Original/ ~~Dramatisation~~/Adaptation/TranslationProject No:  
**2349/7025**Series Title and code:  
**DOCTOR WHO: DRAMA SERIALS: 84**Target Delivery Date:  
**27.2.70.**

Actual Delivery Date:

**17. 2. 70**

Title:

**DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE SIX**

Producer:

**BARRY LETTS**

Author:

**DON HOUGHTON**

Theme:

**SCIENCE FICTION/ADVENTURE THRILLER**

Length:

**24'**

Notes re Fee etc:

Signed **Barry Letts**  
(Producer)**T. Dicks.**

(Script Editor)



**ACCEPTANCE/REJECTION NOTIFICATION**

TERRANCE DATES (Enter acceptance or rejection date before despatch)

From: 505 Union House

Room No. &amp; Building:

Telephone Extn: 9th January,

To: Copyright Department

Date of Brief: 1970

XXXXXXXXXXXXXXXXXXXXX  
 Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation  
 (delete as appropriate)

Project No:  
2349/7025Series Title and code:  
DOCTOR WHO: DRAMA SERIALS: 84Target Delivery Date:  
27.2.70.Actual Delivery Date:  
17.2.70Acceptance/Rejection Date:  
17.2.70Title:  
DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE SIX

Producer: BARRY LETTS

Author: DON HOUGHTON

Theme:  
SCIENCE FICTION/ADVENTURE THRILLERLength:  
24'

Notes re Fee etc:

Signed Barry Letts  
(Producer)T. Dicks. T. Dicks  
(Script Editor)

Accepted/Rejected by T. Dicks

**COMMISSIONING BRIEF**From: **TERRANCE DICKS**Room No. & Building: **505 Union House**

Telephone Extn:

Date: **9th January,  
1970**

Original/Dramatisation/Adaptation/Translation

Project No:  
**2349/7025**Series Title and code:  
**DOCTOR WHO: DRAMA SERIALS: 84**Target Delivery Date:  
**27.2.70.**Actual Delivery Date:  
**17.2.70.**Acceptance Date:  
**17.2.70**Title:  
**DOCTOR WHO AND THE MO-HOLE PROJECT: EPISODE SIX**Producer:  
**BARRY LETTS**Author:  
**DON HOUGHTON**Theme:  
**SCIENCE FICTION/ADVENTURE THRILLER**Length:  
**24'**

Notes re Fee etc:

Signed **Barry Letts**  
(Producer)**T. Dicks.**  
(Script Editor)Accepted/Rejected by **TV**



From: P.A. (Studios)

6055 T.C.

PBX:

Subject: "MEDIUM" PRODUCTION IN LARGE STUDIOS


17th February, 1970

To: Manager Studio Operations  
Asst. to H.S.M.(I)  
Senior Vision Manager  
Chief Asst. (Drama) to H.Sc.Des.  
Chief Asst. (General) to H.Sc.Des.  
Org.Serials,  
Barry Letts.

Copy to: A.C.(P.P.) Tel.  
H.Serials D.Tel.  
H.S.M.Tel., H.S.S.Tel.,  
H.Sc.Des.Tel.,  
H.E.Tel.Studios,  
H.P.(F)., P.H.(C)

At Tuesdays meeting I propose discussing, in this order:

- a) A definition of "~~D-Sized~~-Productions" for large studios (Organiser Serials and Barry Letts will be attending for this part of the meeting).
- b) A "medium" definition for productions in large studios not covered by a) above.
- c) A possible definition for use of TCI'C' which we can recommend to A.C.(P.P.)Tel. and C.P.S.Tel.

  
(J.S.C. Williams)

From: P.A. (Studies)

6055 T.C.

PADY:

Subject: 2 DAY DRAMA SERIALS

17th February, 1970

To: To Recipients of Minutes of meeting held on 12.2.70

The recording arrangements detailed in the attached minutes are now incorporated in studio plans. I should be grateful, therefore, for your earliest reaction to any points of doubt arising out of the minutes.

There is one point that could, perhaps, have been made clearer in the minutes: I refer to the obvious need for continuous consultation between interested parties during the course of the experiment. In this way we shall be able to monitor progress and review the operation in respect of future planning.

3(6)

1130 hrs rehearsal.

*Anthony S.*

(J.S.C. Williams)

To be attached to the minutes of the meeting held on 12th February for 2 day Drama Serials.



Recording Arrangements for 25' Serials

Minutes of Meeting held on Friday 16th January

at 10.30 a.m. in Room 7034 T.C.

**Present:**

P.A. (Studios) (In the chair)  
Harry Letts (Producer, Dr Who)  
John McCrae (Producer, Black Tulip)  
Manager, Studio Operations  
Assistant to H.S.M. (I)  
Organiser, Serials  
A/A.E.I.C. Studio Engineering  
Asst. Scenic Design Manager  
Asst. (Vision Training) to H.T.O.Tel.S.  
A/Asst. (Production) (Miss Wright)

The meeting met to consider various proposals that that a preferred way of producing 25' serials would be to record two episodes within two successive studio days on a fortnightly strike.

The attached paper, prepared by Assistant to H.S.M.(I) had been circulated to members before the meeting. Agreed a) that this represented a most helpful analysis of the servicing implications, b) that the conclusion of overall benefits in servicing terms were sound.

Particular servicing points arising out of the paper and general discussion were:

- a) Anticipation of the recording pattern is required to enable studios to be planned for particular titles and so that scripts could be written with a view to assuring reasonable continuity of sets between the two episodes being paired.
- b) Arising out of a), agreed that action should not, if possible, be designed for different parts of the same set in subsequent episodes of a 'pair'; otherwise lighting facilities would be exhausted and require re-rigging, thus losing studio time.
- c) Despite a), the pairing arrangement could, nevertheless, require more sets than for single episodes: since all sets would be required for the first day a start time of 1400 should be anticipated.
- d) An earlier start would permit significantly fewer or more simple sets and should not be anticipated without the prior agreement of Scenic Servicing.

An 1100 start, for example, would require all sets to be capable of being set within studio D's area).

- e) When two 25' serials are planned concurrently, the 'saving' in planning terms represented an exchange of two 10.30 starts following overnight changes, for one 1400 start within the week.

cont/.....



Recording Times: Two main alternatives were discussed

- a) First day, rehearse 1400 to 2200 (less meal break).  
Second day, rehearse 10.30, and record for three hours at 1930 to 2230. Agreed that since a 2230 finish could not be guaranteed, and that extra editing could result from this arrangement, that this would be an unsafe plan.
- b) First day: rehearse 1400 to 2200 (less meal breaks)  
Second day:
- |                   |               |
|-------------------|---------------|
| Rehearse          | 10.30 - 13.00 |
| lunch and line-up | 13.00 - 14.30 |
| Record            | 14.30 - 16.00 |
| Tea               | 16.00 - 16.30 |
| Rehearse          | 16.30 - 19.00 |
| Dinner/line-up    | 19.00 - 20.30 |
| Record            | 20.30 - 22.00 |

This was agreed as being an acceptable timetable. Noted that it represented a net  $1\frac{1}{2}$  hour less studio time per episode than present (10.30 start) practice, but considered advantageous in respect of continuity and improved probability of scheduled start times, reduced interruptions, etc.

Other points noted

- a) The 'savings' to Servicing Departments were not capable of reflection in the P.B.E., where an extra £100 per episode might result in respect of artists' fees.
- b) Artists were expected to prefer the arrangement in that it would relieve the pressure resulting from a weekly strike and enable a rhythm to be established between each of a pair of recordings (and perhaps the extra cash?)
- c) It was considered unlikely that time would permit use of editors during recording.

Dr Who DDD and Black Tulip

Noted that this pattern would be acceptable:

Black Tulip; Week 15, 17 and 19, Thursdays and Fridays for a total of six episodes.

Dr Who DDD; Week 16, 18, 20, Thursdays and Friday, and Thursday of Week 21 for a total of seven episodes.

This pattern required a re-arrangement of studio plans to provide pairs of adjacent days.

ACTION: P.A. (Studios)

Subsequent Serials

Organiser Serials advised that a similar arrangement would be advantageous to Little Women, Silver Sword and The Viaduct. P.A. (Studios) undertook to examine the possibility though these serials were not, at present, planned to record concurrently.

Distribution

Those Present  
A.C.(P.P.) Tel. H. Serials,  
H.P.(F), P.M.(C).  
P.A. (Servicing), P.A.F.A.



FROM: C.A.F.O. A.6.TFS PABX  
SUBJECT: BBC 1 - Dr. Who DDD  
TO: F.O.M. H. Wilson

Letter  
17th February, 1970.

Copies:

The Organizer of the Programme	<u>Drama Serials</u>
F.C.M.	F.E.M.
F.R.M.	Sen. Lights Asst.
U.M.F.P.	Designer TFS
H.S.E. TFS	Scenemaster TVC
P.A. Film	Film Traffic Manager

16mm sync colour shooting

Cancel week 13 Mon - location  
Cancel week 13 Fri - Stage 2  
Retain week 13 Tue-Fri - location  
Retain week 14 Mon, Tue - Stage 2  
Add week 14 Wed - Stage 2

} TFS crew

Editing

Book week 13 Wed-Fri  
Book weeks 14 & 15 Mon-Fri

Dubbing

14 hours t.b.a.

jes/kd

J.E. Storey  
(J.E. Storey)

THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W1A 1AA

1478 BT  
A.21164

In A/c with

Date of issue

Margery Vosper Ltd.,  
53A Shaftesbury Avenue,  
London, W.1.

Xr 19/2/70

Copy to: Terrance Dicks  
O.Serials D.Tel.  
C.A.D.G.Tel.

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
TV BBC-1          Undated	DR. WHO AND THE NO-HOLE PROJECT (Code 84) 7 x 24 minute television serial by Don Houghton   2nd half fees for Episodes 4-6 inc. Proj. nos. 2349/7023,4,5.	          £
	Accepted.	



DEPT.	DRAMA SERIALS	* BBC 1	<del>BBC 2</del>
FROM	BARRY LETTS	PRODUCER OF "DOCTOR WHO"	

STORY EDITOR TERRANCE DICKS

TITLE OF PLAY, SERIES EPISODE OR SERIAL PROJECT INFERNO

Project Number 2349/7020 - 6

Duration: 7 x 24'

AUTHOR (AND TRANSLATOR) DON HOUGHTON

DRAMATISED/ADAPTED BY

DIRECTOR (IF KNOWN) DOUGLAS CAMFIELD

Rec. Week &amp; Day (if known) FRI Wks 16/18

TX Week &amp; Day (if known):

Studio

TC - 3

Cast: \*

Large x (20 x 10) / Medium / Small x (6 x 10)

Approx. No. &amp; Type of Sets

Possible Film Requirements

TYPE OF DRAMA:

Modern or Period (give date):

Comedy Drama, Suspense Thriller, etc.

ADVENTURE THRILLER

BRIEF OUTLINE OF PLOT:

(Information in brackets NOT FOR PUBLICATION)

The Doctor attends a top secret drilling project, the purpose of which is to penetrate the Earth's crust and tap the new energy source of Stahlman's Gas which Professor Stahlman, instigator of the project, believes to lie below. Stahlman, a ruthless egomaniac is at odds with Sir Keith Gold, Executive Director of the project, who urges a more cautious approach to the drilling.

Beneath his pose of interested observer, the Doctor is anxious to tap the nuclear power of the project as part of his plan to get the grounded Tardis operational once more. His attempt to do this projects him into a parallel world, a semi-fascist Britain in which he meets a very different Liz and Brigadier. In this world too the Project Inferno is nearing completion as the penetration of the Earth's crust unleashes primitive forces that will eventually destroy this parallel world - first the terrifying Primords - men degenerated by the released Stahlman's gas, into a kind of primaeval ape - then an immense volcanic eruption that will eventually destroy the planet. Before the final catastrophe the Doctor manages to project himself back into 'our' world, where to his horror he finds that the Project Inferno is nearing the final stage under the ruthless driving of Professor Stahlman.

Desperately the Doctor struggles to prevent a repetition of the catastrophe which has destroyed the strange parallel world.

ANY OTHER POINTS (e.g. names of leading artists if known)

JON PERTWEE as "Doctor Who"  
CAROLINE JOHN as "Liz Shaw"

NICHOLAS COURTNEY as the  
"Brigadier"

PRODUCER'S SIGNATURE:

Date:

19th February, 1970



Copy to : Douglas Camfield ✓  
A.A. Serials.  
Registry,  
C.  
S.

20 FEB 1970

Ext.

Ref: 2349/7020 JB/MP.

20th February, 1970.

Berry Wiggins & Co. Ltd.,  
Kingsnorth-on-the Medway,  
Near Rochester,  
Kent.

For the attention of Mr. \_\_\_\_\_.

Dear Sirs,

"Dr. Who."

I understand from our Director, Douglas Camfield, that you are very kindly granting us filming facilities on your premises for four days from 31st March to 3rd April, 1970 in connection with the above programme.

We should like to offer you a payment of  
as a token of our appreciation and on the understanding that the rights in these facilities for any recordings or programmes made by the BBC will vest in the BBC. If this offer is acceptable, will you please sign and return the enclosed copy of this letter, indicating to whom the cheque should be made payable.

This is also to confirm that the British Broadcasting Corporation will be responsible for all legal claims for personal injury and damage to property due to its negligence or that of its servants or agents arising directly out of the activities in connection with this filming.

Thank you for your co-operation in this matter.

Yours faithfully,

Jennie Betts  
Assistant, Facilities & General,  
Television Administration.

I agree to a payment of £ \_\_\_\_\_ as outlined above. The cheque should be made payable to .....

Date ..... Signed .....



CB/ 153 <sup>3</sup>**DELIVERY NOTIFICATION**

(Enter delivery date before despatch)

- 1 H. Tel. S.U.
- 2 C.A. (General) Drama Group
- 3 Copyright Department

From: **TERRANCE DICKS.**Room No. & Building: **505 Union House**

Telephone Extn:

To: 1. Head of Television Script Unit. 2. C.A. (General) Drama Group.  
3. Copyright DepartmentDate of Brief: **9th January, 1970**

This is to notify delivery of the following:

Original/ ~~Dramatisation~~ / ~~Adaptation~~ / ~~Translation~~Project No:  
**2349/7026**Series Title and code:  
**DOCTOR WHO: DRAMA SERIALS: 84**Target Delivery Date:  
**27.2.70.**Actual Delivery Date:  
**27.2.70**Title:  
**DOCTOR WHO AND THE MO-HOLE PROJECT** (27)Producer:  
**BARRY LETTS**Author:  
**DON HOUGHTON**Theme:  
**SCIENCE FICTION/ADVENTURE THRILLER**

Length:

**24'**

Notes re Fee etc:

Signed **Barry Letts** (Producer)**T. Dicks.**

(Script Editor)



The No-hole Project.

DIRECTOR

P.A.

ASSISTANT

A.F.N.

DESIGNER

Douglas Camfield

Chris Doyly John

Sue Upton

Sue Namborough

~~David~~ Jeremy Davis

RECORDING.

23. 4. 70

24. 4. 70

7. 5. 70.

8. 5. 70

21. 5. 70

22. 5. 70

29. 5. 70

Eps 1 + 2

Eps 3 + 4

Eps 5 + 6

Ep 7.

TRANSMISSION

9. 5. 70.

16. 5. 70

23. 5. 70.

30. 5. 70.

6. 6. 70.

13. 6. 70.

20. 6. 70

PROJECT Nos.

2349/7020

2349/7021

2349/7022

2349/7023

2349/7024

2349/7025

2349/7026



Tape Nos.:-

Episode <u>1</u>	6HT/58651
Episode 2	6HT/58652
Episode 3	6HT/58975
Episode 4	6HT/58976
Episode 5	6HT/59131
Episode 6	6HT/59183
Episode 7	6HT/59325

DOCTOR WHO SCHEDULES: SERIALS "CCC" & "DDD"

SERIAL "CCC"

<u>PROJECT NO.</u>	<u>RECORDING DATE</u>	<u>TXM DATE</u>
2349/7010	13.2.70.	21.3.70.
2349/7011	20.2.70.	28.3.70.
2349/7012	27.2.70.	4.4.70.
2349/7013	6.3.70.	11.4.70.
2349/7014	13.3.70.	18.4.70.
2349/7015	20.3.70.	25.4.70.
2349/7016	27.3.70.	2.5.70.
<hr/>		
<u>SERIAL "DDD"</u>		
2349/7020	23.4.70.	9.5.70.
2349/7021	24.4.70. *	16.5.70.
2349/7022	7.5.70.	23.5.70.
2349/7023	8.5.70. *	30.5.70.
2349/7024	21.5.70.	6.6.70.
2349/7025	22.5.70. *	13.6.70.
2349/7026	29.5.70. *	20.6.70.

N.B.

\* Denotes actual studio day, when two episodes will be recorded each fortnight, except for 29.5.70. when there will only be one episode remaining.



Cast List

"DR. WHO - Project Inferno"

Dr. Who .....	JON PERTWEE
Liz Shaw .....	CAROLINE JOHN
Brigadier Lethbridge Stewart .....	NICHOLAS COURTNEY
Professor Eric Stahlman .....	OLAF POOLEY
Sir Keith Gold .....	CHRISTOPHER BENJAMIN
Greg Sutton .....	DEREK NEWARK
Petra Williams .....	SHEILA DUNN
Unit Sgt. Benton .....	JOHN LEVENE
Harry Slocum .....	WALTER RANDALL
Technician .....	IAN FAIRBAIRN
Unit Soldier Wyatt .....	DEREK WARE
Unit Sentry .....	DAVID SIMEON
Primeords .....	DAVE CARTER
	PAT GORMAN
	WALTER HENRY
	PETER THOMPSON

**ACCEPTANCE/REJECTION NOTIFICATION**

TERRANCE DICKS

(Enter acceptance or rejection date before despatch)

From:

505 Union House

Room No. &amp; Building:

Telephone Extn:

9th January,  
1970

To: Copyright Department

Date of Brief:

Could you please ACCEPT/REJECT the following Original/Dramatisation/Adaptation/Translation  
(delete as appropriate)

XXXXXXXXXXXXXXXXXXXXXXX

Project No:

2349/7026

Series Title and code:

DOCTOR WHO: DRAMA SERIALS: 84

Target Delivery Date:

27.2.70.

Actual Delivery Date:

27.2.70

Acceptance/Rejection Date:

2.3.70

Title:

DOCTOR WHO AND THE MO-HOLE PROJECT

Producer:

BARRY LETTS

Author:

DON HOUGHTON

Theme:

SCIENCE FICTION/ADVENTURE THRILLER

Length:

24'

Notes re Fee etc:

Signed Barry Letts

(Producer)

T. Dicks.

(Script Editor)

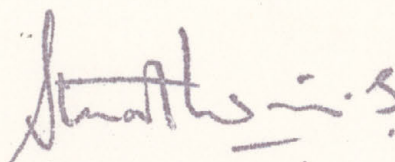
Accepted/Rejected by



From: P.A. (Studios) 6055 T.C. PABX:  
Subject: ATTACHED DRAFT MINUTES 2nd March, 1970  
To: Manager (Studio Operations)  
Barry Letts  
Chief Asst. (Drama) to H.Sc.Des.  
Chief Asst. (General) to H.Sc.Des.  
Senior Vision Manager  
Asst. to H.S.M.(I)  
Drama Serials Organiser  
A/A.P.A. (Studios)

I should be grateful for your early comments on the attached draft minutes and I hope to issue them within 2-3 days.

I should be grateful if Organiser Serials and Chief Assistant (Drama) would discuss the draft with H.Serials and H.Sc.Design respectively with a view to accepting the final version, of the attachment in particular, for distribution within their departments.

  
(J.S.C. Williams)

COMMISSIONING BRIEF

From: TERRANCE DICKS.

Room No. &amp; Building: 505 Union House

Telephone Extn:

Date: 9th January,  
1970

Original/Dramatisation/Adaptation/Translation

Project No:  
2349/7026Series Title and code:  
DOCTOR WHO: DRAMA SERIALS: 84Target Delivery Date:  
27.2.70.Actual Delivery Date:  
27.2.70.Acceptance Date:  
2.3.70.Title:  
DOCTOR WHO AND THE MO-HOLE PROJECTProducer:  
BARRY LETTSAuthor:  
DON HOUGHTONTheme:  
SCIENCE FICTION/ADVENTURE THRILLERLength:  
24'

Notes re Fee etc:

Signed Barry Letts  
(Producer)T. Dicks. T. Dicks.  
(Script Editor)

Accepted/Rejected by



Manager (Studio Operations)

355 So. Bl., T.C.

5th March 1970

DRAFT MINUTES OF MEETING TO DISCUSS USE OF LARGE STUDIOS BY  
'MEDIUM' PRODUCTIONS  
P.A. (Studios)

Copies to: A. to H.S.M.Tel.(I); Barry Letts; C.A.(Drama) to  
H.S.D.; C.A.(Gen.) to H.S.D.; Senior Vision Manager;  
Drama Serials Organiser; A/A.P.A. (Studios)

May I suggest the following amendments to your list:

4. Large scenery/handling content, including keep-sets from previous episodes. ("High" could be confused with height.)
7. Should read "Overpieces e.g. soffits, ceiling pieces, lintels etc. which require special lighting and are normally very time-consuming to rig.
8. Should read "Specially rigged cloths, cycloramas hung from bars etc.

Finally, there is no mention in the list of Special Effects work (Jack Känery) which can normally only be done after setting is completed and is never undertaken during the night, nor, to the best of my knowledge, are water and gas practicals. I do not remember if the meeting discussed these, but it might be sensible to add them to the list.

P. K. WIGZELL

(Peter Wigzell)

SMG

## SUBJECT: FILMING CONFIRMATION

To: CAFO., Progress Desk, Manager Scenic Design (R), S.A. (Allocs.) Make-Up, Costume Manager, P.A. (F). P.A.C. (R),  
F.A.P.A., Asst. Property Master, Designer T.F.S., Construction Organiser.

Copy to: Organisers Concerned

No.	Provide Consol Reviso	DEPARTMENT & CHANNEL	PROGRAMME	SHOOTING		EDITING	DUBBING	SERVICING	ADDITIONAL INF.
				S-STAGE	L-LOCATION				
2420	P	DSL	(1) Z Cars (Rec 12)	now requires 10 W-F (loc) 16C sync		-	-	Des, Cos, Mu, props & scenemen required	-
2421	P	GF	(2) What Sort of World Do We Want 'Work' All Film	14-17 M-F (loc) 16C sync		21-27 M-F	twelve hrs tba	-	-
2422	R	DP	(1) Wed. Play 'Right Prospectus' All film	now requires 10 Tues-14 Wed (loc) 16C sync		-	-	Des, Cos, Mu & Cons required	NB eight days off tba
2423	P	DS	(1) Doomwatch		-	extend to 14 Thur	-	-	-
2424	P	CA	(1) GLC Elections (tx Live 14 Thurs)	15 days tba 16C sync		15 days tba	8 hours tba	-	-
2425	R	DS	(1) Troubleshooter (Rec 12)	Add 10 Sat Retain 9 W-F 16C sync	} loc	-	-	Des, Cos, Mu, props scenemen required.	-
2426	P	DSL	(1) Dr. Who DDD (Gen)	Add 13 Mon Retain other effort as booked		-	-	Des, Cos, Mu, Cons required.	-

Leeds



lets

From : Chief Assistant Film Operations

Room No. &

Building :

A.24 TFS

Tel.

Ext.:

Date: 6th March, 1970.

Subject :

BBC 1 - DR. WHO DDD

To:

F.O.M. H. Wilson

Copies :

The Organiser of the Programme - Drama Serials

F.C.M.

F.R.M.

F.E.M.

Lighting Services Manager

P.A. (Film)

Film Traffic Manager

16mm sync colour shooting

Add week 13 Mon

Retain week 13 Tue-Fri

Retain week 14 Mon-Wed

Jane Berger

(J. Berger)

jb/kd

FROM: Organiser, Drama Serials, Television.

ROOM: 406, Threshold House. EXT: 10th March, 1970

SUBJECT: DRAFT MINUTES OF MEETING TO DISCUSS USE OF LARGE  
STUDIOS BY 'MEDIUM' PRODUCTIONS.

TO: P.A.(Studies) Copy to: H. Serials D. Tel.;  
A. to H.S.M.Tel.(I);  
Barry Letts;  
C.A.(Drama) to H.S.D.;  
C.A.(Gen) to H.S.D.;  
Senior Vision Manager;  
A/A.P.A.(Studies).

I have discussed with H. Serials, Barry Letts and John McRae the Draft Minutes of the meeting held on 24.2.70.

We find it a reasonable document to issue for guidance, whilst reiterating that the list is not mandatory.

I do not think it would be wise to incorporate the last paragraph of Peter Wigzell's memo. The note about Special Effects is, to my naive eye, either obscure or too restrictive, depending upon how one reads it; and we've lived with water and gas now for many years.

BETTY SANDERS

(Betty Sanders)



DL

CONTRACT FOR DESIGNER AND DESIGN ASSISTANT DAYS

PRODUCTION: Dr. Who (000)  
Ep. 1.

VTR DATE:  
Fri - WX.16.

DIRECTOR:

FILMING DATE:

DESIGNER: S. DAVIES

DATE OF ISSUE: 11/3/70

DESIGNER DAYS 50

DESIGN ASSISTANT DAYS 36

The above shows the number of Designer Days and Design Assistant Days that you will be charged for this production.

Unless you, or your Departmental Organiser, contacts me within 1 week of the Date of Issue shown above, your acceptance of this charge will be assumed.

SIGNATURE.....SCENIC DESIGN MANAGER

Please Note that any change of recording or filming date may result in a revised contract for additional costs.



THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W1A 1AA

1644 BT  
A.21164

In A/c with

Margery Vosper Limited,  
53A Shaftesbury Avenue,  
London, W.1.

Date of issue

12/3/70

Copy to: Terrance Dicks  
C.A.D.G.Tel.  
O.Serials D.Tel.

Service and probable date of broadcast (if known)	Name of Programme, Title of Work and author	Fees
<p>TV BBC-1</p> <p>Undated</p>	<p>DR. WHO AND THE MO-HOLE PROJECT (Code 84) 7 x 24 minute television serial by Don Houghton</p> <p>2nd half fee for Episode 7 Proj. no. 2349/7026</p>	<p>£</p>
	<p>Accepted.</p>	

Carred



Sec. to Organiser, Drama Serials, Television.

406, Threshold House.

12th March, 1970

DR. WHO 'DDD': V.T. DUBBING.

Recording Clerk

Copy to: Barry Letts;  
Douglas Camfield;  
Christopher D'Oyly-John;  
Miss Marion Gates;

May I please book 2 V.T. machines for dubbing on the following dates:-

1.5.70: 1800-2200 for Episode 1.

4.5.70: 1800-2200 for Episode 2.

15.5.70: 1800-2200 for Episode 3.

18.5.70: 1800-2200 for Episode 4.

1.6.70: 1030-2130 for Episodes 5, & 6.

4.6.70: 1800-2200 for Episode 7.

Studio R. has been booked for these sessions and the dates have been carefully worked out to fit into a very tight production schedule, because of the new recording pattern for DR. WHO.

I would therefore be grateful if they were not altered as the Director is not available at any other time. Thank you.

*K. Collier*  
(Karilyn Collier)

FROM: Asst. Scenic Design Manager, Television  
330 Scenery Block, TC: PABX:

13th March, 1970

SUBJECT: DR. WHO (DWD) - Man Hour Allocation

TO: P.Assistant (P.A.)

copies to: A/Planning Assistant  
DL. Organiser  
Barry Letts  
Douglas Camfield  
Construction Org.  
Asst. Man. Studio Ops.  
Asst. (1) to H.S.M.Tel.  
Jeremy Davies  
Allan Thomson

The designer of the above serial has now been able to do his re-allocation of man hours over the seven episodes and they are as follows:-

	<u>Allocation</u>	<u>Required</u>
Location Filming, Week 13 } construction	Nil	72
Stage Filming, Week 14 } Week 12	500	1000
Episodes 1 & 2 - Thursday/Friday, Wk. 16	1415	2025
Episodes 3 & 4 - Thursday/Friday, Wk. 18	830	125
Episodes 5 & 6 - Thursday/Friday, Wk. 20	830	50
Episode 7 - Thursday, Wk. 21	415	25
	<u>3990</u>	<u>3297</u>

At the moment this is a saving of 693 man hours over the whole serial.

I understand from the designer that Asst. Manager, Studio Operations has seen all the rough plans for this serial and has agreed these from the scenery handling point of view. Also a considerable amount of the effort in Weeks 14 and 16 is made up of specialist contract effort and Construction Organiser can handle the remaining extra man hours.

May we have your approval of this re-allocation, please?

  
(L.J. Wills)

BB



PLEASE FORWARD TO PRODUCER

FROM: JEREMY

EXTN:

SUBJECT: WORKS VARIATION ORDER

TO: CONST ORGANISER *L. Banks 15/3/70*

THRO: DRAWING MANAGER

PRODUCTION DR WHO DDD

PROJECT No. 2349/7020

ZERO DATE

26 - MARCH

WORK/FILMING DATE

6 APRIL

Workshop Manager	Senior Artist
Master Carpenter	Drapes Up
Master Painter	Scene Master
Master Plasterer	Designer
Scenery Booking	Estimator
Metal Workshop	Producer
Director	Business Manager
Costing	VISUAL EFFECTS
WORKSHOPS	BBC
Man Hours	Materials
	£30-0-0

PURCHASE SUPPLY TO VISUAL EFFECTS

50' FT OF CLEAR VACUFLUX TUBE

4" DIA @ 11/2 1/2 PER FT FLON.

MR FAULKNER,

CENTRAL HAND. & TRADING CO (DUBLIN) LTD

HALESOWEN RD,

NETHERTON

NR DUBLIN,

0384 - 69434.

WILTSHIRE.

TOTAL COST TO PROGRAMME

£30-0-0

ESTIMATOR

18/3/70

DESIGNER

ARZ

DATE

16 - MARCH - 70

P897

PLEASE FORWARD TO PRODUCER

FROM: JEREMY

EXTN:

SUBJECT: WORKS VARIATION ORDER

TO: CONST ORGANISER.....

THRO: DRAWING MANAGER.....

PRODUCTION DR WHO DDD

PROJECT No. 2349/7020

ZERO DATE

26 MARCH.

FILMING DATE

6 APRIL

Workshop Manager	Senior Artist
Master Carpenter	Drapes Up
Master Painter	Scene Master
Master Plasterer	Designer
Scenery Booking	Estimator
Metal Workshop	Producer
Director	Business Manager
Costing	
WORKSHOPS BBC.	
Man Hours	Materials
3	£83-16-0

PURCHASE SUPPLY TO EALING FOR FILMING.

① ONE AREA OF BLACK C/BOARD 20' x 20'  
MADE UP OF 10 OFF @ 10' x 4'

② ONE AREA OF BLACK C/BOARD 16' x 12'  
MADE UP OF 6 OFF @ 8' x 4'

③ ONE AREA OF PAINTED H/BOARD MADE UP  
OF 8 OFF @ 10' x 4' & PAINTED  
BUFF / DOTTLED WITH CEMENT.

KEEP FOR SERIES.

TOTAL COST TO PROGRAMME

£92-16-0

ESTIMATOR

*D. J. Scott*

DESIGNER

*A. J. Scott*

DATE 16 - MARCH - 70

P897

SILK FINISH LTD. P.J.A1899 10/60



## Use of Large Studios by 'Medium' Productions

Minutes of Meeting held at 10.30 on Tuesday 24th February 1970, in Room. B.055

Present: P.A. (Studios) (In the chair)  
Manager (Studio Operations)  
Barry Letts  
Chief Assistant (Drama) to H.Sc.Des.  
Chief Assistant (General) to H.Sc.Des.  
Senior Vision Manager  
Assistant to H.S.H.(I)  
Drama Serials Organiser (part-time)  
A/A.P.A. Studios.

1. The purpose of the meeting was to define the method of using large studios by productions which had previously been confined to 'small' or 'medium' studios. The need for a definition arose because one of the five large T.C. studios is required, for staffing and scenery-handling reasons, to be used at less than its maximum working area. The ability to 'perm' four large areas from the five available has emphasised the need for a clear distinction between 'large' 'medium' and 'small' studio use.
2. A separate need for definition existed in respect of 25' serials which had previously been produced in studios D or G (when monochrome). On transfer to large T.C. studios for colour production these programmes had been requested to design 'as for Studio D' to ensure the necessary 10.30/11.00 start to camera rehearsal, though the sets could then be separated to permit improved camera positioning. The 'Studio-D-sized' definition had proved capable of widely varying interpretations: an interpretation which required the programme design to be capable of production in Studio D would be unwelcome to Serials Department; a definition which simply required that the sets could be stood in D could easily provide scenery of a volume or complexity that could not be set in a large studio for an early start.

### 'Small' Productions

Productions such as Man Alive, Money or Review (which could use TC.7) will be designed to confine all camera movement and scenery within an area of 3,000 sq.feet, i.e. up to line 44 from either end of the studio.

### 'Medium' Productions

Productions such as Blue Peter, which have normally used D, G or R.2., will be required to not exceed line 44 for use of a cyclorama cloth or floor painting, though camera movement could use additional space as required.

### Studio-D-Sized-Productions

Possible ways of arriving at a meaningful definition were discussed exhaustively. It was agreed that it is impracticable to test each design to see if it will, in practice, be capable of being set in D, nor is it reasonable or practicable for Scenic Servicing to provide exceptional examinations of such designs to ensure feasibility.

cont/.....

Partly for these reasons the meeting could not formulate a definition which could be applied with any prospect of success. Nevertheless, since responsibility for matching editorial and design intention with the facilities available rests with the producer and director, it was thought useful to provide a list of design characteristics affecting the probability of an early start to camera rehearsal for a 25' serial, whether produced as a weekly one-day stand, or on a fortnightly two-day stand.

Subsequent discussion provided the attached list of guidelines.

Agreed that the list could be a guide only and not mandatory.

The need for promulgation to designers was agreed.

ACTION: Chief Asst (Drama)  
to H. Sc. Des.

Distribution:

Those present

A.C.(P.P.)Tel.  
H.Drama Group  
H. Serials  
H.S.H.Tel.  
H.S.S.Tel.  
H.E.Tel.Studios  
H.Sc.Des.  
H.P.(F)  
P.M.(C)  
S.D.M.  
A.P.M.(E)  
P.A.F.A.  
A.P.A. (Studios)  
Assts. (Production)

JSCW/se.  
18.3.70.



### Production of 25' Serials

Production of 25' Serials on a one-day stand or on a fortnightly two-day stand in large studios poses particular problems for Scenic Servicing and Lighting Departments in order to provide an early start to camera rehearsal.

The following is a list of the design characteristics that, if present, can reduce the possibility of an early start:

1. Total floor painting exceeding 2,000 square feet,
2. Significant over-painting to achieve patterns, since this incurs double or treble drying time prior to setting scenery.
3. All or most of the painting required to be completed before scenery is set.
4. Large scenery/handling content, including keep-sets from previous episodes.
5. Scaffolding (advisable to check with Scenic Servicing or Studio Management that this is feasible).
6. Scenery exceeding 12 feet in height, therefore requiring extra bracing.
7. Overpieces, e.g. soffits, ceiling pieces, lintels etc. (which usually require special lighting and are time-consuming to rig).
8. Ambitious or complicated use of cloths which require to be specially rigged.
9. Large or complicated areas of clad rostra.
10. A total setting area (excluding camera positions) exceeding 2,500 sq. feet (The number of sets could be a factor six sets of, say, 400 sq. feet each, being a reasonable average).
11. Greenery (which requires the presence of the designer), other than backings to windows etc.
12. Extensive use of special effects or practicals can require extra lighting or setting time. Scenic Servicing or Lighting Departments can advise.

Please note that this list is not mandatory, but non-observance can reduce the prospect of an early start to rehearsal.

Sec. to Organiser, Drama Serials, Television.

406, Threshold House

DR. WHO 'DDD': V.T. DUBBING

19th March, 1970

Recording Clerk

Copy to: Barry Letts;  
Douglas Camfield;  
Christopher D'Oyly-John;  
Miss Marion Gates.

Further to my memo of 12th March, can you please extend the V.T. Dubbing on this serial by  $\frac{1}{2}$  hour on each session, from 1800-2230. This is in order to have TIM put throughout the master tape. Thank you.

*H. Collier*  
(Karilyn Collier)

May we have your approval of this re-allocation, please?



## SUBJECT: FILMING CONFIRMATION

To: CAFO., Progress Desk, Manager Scene Design (R), S.A. (Allocs.) Make-Up, Costume Manager, P.A. (F). P.A.C. (R),  
F.A.P.A., Asst. Property Master, Designer T.F.S., Construction Organiser.

Copy to: Organisers Concerned

No.	Provide Cancel Revise	DEPARTMENT & CHANNEL	PROGRAMME	SHOOTING		EDITING	DUBBING	SERVICING	ADDITIONAL INF.
				S-STAGE	L-LOCATION				
2480	R	SF	(1) Two Pair of Eyes (Pilot)	-	-	now reads:- 21 Tues - 23 Mon	twelve hours thru	-	-
2481	P	DSL	(1) Dr Who DDD			14 Sat, 15 Sat 16 Mon	-	-	-
2482	R	RB	(2) St. Paul			Cancel 22-31 M-F Add 20-29 M-F	-	-	-
2483	P	LEC	(1) Comedy Playhouse: Haven of Rest (1st sec)	Add 11 Thurs 35C sync		-	-	Cos, Mu required	-

Sally Howe.



Let's

FROM:

C.A.F.O.

A.6.TFS

PABX

SUBJECT:

BBC 1 - DR. WHO DDD

20th March, 1970.

TO:

F.O.M. H. Wilson

Copies:

The Organizer or the Programme  
F.E.M. P.A. Film  
Film Traffic Manager

Drama Serials

Editing

Book week 14 Sat

Book week 15 Sat

Book week 16 Mon

jb/kd

Jane Berger  
(J. Berger)



"DR. WHO" (DDD)

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<u>22 March</u>  OFF	<u>23 March</u>  a.m. Planning Meeting Ep. 1 + 2	<u>24 March</u>	<u>25 March</u>	<u>26 March</u>	<u>27 March</u>  GOOD FRIDAY	<u>28 March</u>  OFF
<u>29 March</u>  OFF	<u>30 March</u>  EASTER MONDAY	<u>31 March</u>	<u>1 April</u>  Filming	<u>2 April</u>  on location	<u>3 April</u>	<u>4 April</u>  OFF
				Film Editing		
<u>5 April</u>  OFF	<u>6 April</u>	<u>7 April</u>	<u>8 April</u>	<u>9 April</u>  DUBBING 1900-2130 Theatre Y	<u>10 April</u>  DUBBING 1900-2130 Theatre X	<u>11 April</u>  OFF
	Filming - Stage 2. Ealing					
<u>12 April</u>  OFF	<u>13 April</u> O/Rehearsal 10.30-5.30 Ep. 1 + 2 Read-thru + Block	<u>14 April</u> O/Rehearsal 10.30-5.30 Ep. 1 + 2 Block and work scenes	<u>15 April</u> O/Rehearsal 10.30-5.30 Ep. 1 + 2 Work scenes	<u>16 April</u> O/Rehearsal 10.30-5.30 Ep. 1 + 2 Work scenes	<u>17 April</u> O/Rehearsal 10.30-5.30 Ep. 1 + 2 Work scenes  1 day DUB	<u>18 April</u>  OFF
<u>19 April</u>  OFF	<u>20 April</u> O/Rehearsal 10.30-5.30 Work scenes P.M. Tech. ruls + Planning M. Eps. 3 + 4	<u>21 April</u> O/Rehearsal 10.30-5.30 Work scenes P.M. Producers Run + Ep. 3/4 read thru	<u>22 April</u> O/Rehearsal 10.30-5.30 Work scenes	<u>23 April</u>  TC3 - Cam. Reh. Ep. 1 + 2 17.30-2200	<u>24 April</u>  TC3 - Cam. Reh/ RECORD 1030-2230 Ep. 1 + 2	<u>25 April</u>  OFF



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<u>26 April</u>  OFF	<u>27 April</u> O/Rehearsal 1030-5.30 Ep. 3 + 4 Block scenes VT EDIT: Ep. 1 1100-1830	<u>28 April</u> O/Rehearsal 1030-530 Ep. 3 + 4 Block scenes VT EDIT: Ep. 2 1100-1830	<u>29 April</u> O/Rehearsal 10.30-5.30 Ep. 3 + 4 Work scenes	<u>30 April</u> O/Rehearsal 10.30-5.30 Ep. 3 + 4 Work scenes	<u>1 May</u> O/Rehearsal 10.30-5.30 Ep. 3 + 4 Work scenes + run	<u>2 May</u>  OFF
<u>3 May</u>  OFF	<u>4 May</u> O/Rehearsal 10.30-5.30 AM: Scenes PM: Technical Run (3/4) + Planning meeting (5/6)	<u>5 May</u> O/Rehearsal 1030-5.30 A.M. Scenes P.M. Producers Run + Read thru (Ep. 5/6)	<u>6 May</u> O/Rehearsal 1030-5.30 Scenes	<u>7 May</u> TC3 : Camera Reh. 1130-2200	<u>8 May</u> TC3 : Cam. Reh./ RECORD 1030-2230 Ep. 3 + 4	<u>9 May</u>  OFF
<u>10 May</u>  OFF	<u>11 May</u> O/rehearsal 1030-5.30 Ep. 5 + 6 Block scenes VT EDIT: Ep. 3 1100-1830	<u>12 May</u> O/Rehearsal 1030-5.30 Block scenes VT EDIT: Ep. 4 1100-1830	<u>13 May</u> O/Rehearsal 1030-5.30 Work Scenes	<u>14 May</u> O/Rehearsal 1030-5.30 Work scenes	<u>15 May</u> O/Rehearsal 1030-5.30 Work scenes + Run	<u>16 May</u>  OFF
<u>17 May</u>  OFF	<u>18 May</u> O/Rehearsal 1030-5.30 AM: Scenes PM: Tech. runs (5 + 6) + Planning Meeting (7)	<u>19 May</u> O/Rehearsal 1030-5.30 AM: Scenes PM: Producers Run + Read thru Ep. 7	<u>20 May</u> O/Rehearsal 1030-5.30 Scenes	<u>21 May</u> TC3 : Ep. 5 Cam. Reh./ RECORD 1100-2200	<u>22 May</u> TC3 : Ep. 6 Cam. Reh./ RECC D 1100-2200	<u>23 May</u>  OFF
<u>24 May</u> VT EDIT Ep. 5 + 6 1100-2130	<u>25 May</u> WHIT MONDAY Block Ep. 7 O/Rehearsal 10.30-5.30	<u>26 May</u> O/Rehearsal 10.30-5.30 Work scenes	<u>27 May</u> O/Rehearsal AM: Technical run PM: Work scenes	<u>28 May</u> O/Rehearsal 10.30-5.30 AM: Producers run PM: Scenes	<u>29 May</u> TC6 : Ep. 7 Cam. reh/ RECORD 1030-2200	<u>30 May</u> OFF VT EDIT Ep. 6 + 7 1100-2130 31 May



PLEASE FORWARD TO PRODUCER

FROM: JERRY DAVIES . EXTN:  
SUBJECT: WORKS VARIATION ORDER

TO: CONST ORGANISER *1/4/70*  
THRO: DRAWING MANAGER

PRODUCTION DR WHO D D D

PROJECT No. 2349/7020

ZERO DATE 26.3  
FILMING DATE 6.4

Workshop Manager	Senior Artist	
Master Carpenter	Drapes Up	
Master Painter	Scene Master	
Master Plasterer	Designer	
Scenery Booking	Estimator	
Metal Workshop	Producer	
Director	Business Manager	
Costing		
WORKSHOPS	<i>0/c</i>	ZIRCON
Man Hours	30	Materials
		£33-0-0

# CONFIRMATION

PLEASE SUPPLY IN PLACE OF WHITNETS 'NATURAL'  
SHADE 6' x 3' P.V.C SHEETING, WHITNETS GLASS  
CLEAR 6' x 3' P.V.C. SHEETING @ 30/- AND  
COVER THIS WITH FABLON DECORGLAZE STRIPE  
NO 117 18" WIDE @ 4/3 TD.

TOTAL COST TO PROGRAMME £123-0-0

ESTIMATOR *D. J. Scott*

DESIGNER *...*

DATE 23-3-70

P897



FROM: J. DAVIES EXTN:

SUBJECT: WORKS VARIATION ORDER

DRAPE HIRE.

TO: CONST ORGANISER *Book 1.24/3/70*

THRO: DRAWING MANAGER

PRODUCTION "DR. WHO" DDD.

PROJECT No. 2349/7020.

ZERO DATE

3.4.70.

FILMING DATE

6-9.4.70

Workshop Manager	Senior Artist	
Master Carpenter	Drapes Up	✓
Master Painter	Sceno Master	✓
Master Plasterer	Designer	✓
Scenery Booking	Estimator	
Metal Workshop	Producer	
Director	Business Manager	
Costing	Props (3)	✓
WORKSHOPS	J. Fell	✓
Man Hours	Materials	
	Hire £27.	

Hired from Rex Howard:-

5 - Black Drapes each 20' x 20'  
 (4 - " " " 20' x 20'  
 (to make up 80' run)

O/NOS PHL. 46764.

Required for Filming at Ealing  
 (Stage 2)

TOTAL COST TO PROGRAMME

£27 - 0 - 0

ESTIMATOR

DESIGNER *pp J. Davies*

DATE 23 - 3 - 70

P897



# TELEVISION RECORDING REQUEST

## A. RECORDING

\* ~~XXX~~  
\* ~~XXXX~~  
\* Videotape  
\* Colour  
\* ~~XXXXXXXX~~  
\* ~~XXXXXXXX~~

To be completed by  
Planning Department:

~~35/16/VT/~~ C/16H/58651

PRODUCTION: DOCTOR WHO DDD 1/7

Length of Programme: 25'

Recording Date: (or insert)  
24.4.70

Week: 16

\* BBC 1 / ~~XXXXXX~~

Recording Time: 1930-2230

Source: TC 3

If Film Recording:  
\* 35 mm  
\* 16 mm  
\* with Synchron Sound  
\* as Direct Positive

\* Delete as appropriate.

## B. TRANSFER

\* Film (Gauge: ) to Videotape  
\* Film (Gauge: ) to Film Recording  
(Gauge: )  
\* Videotape (No: ) to Film Recording  
(Gauge: )

To be completed by  
Planning Department:

35/16/VT/ .....

PRODUCTION:

Transfer Date:  
(to be completed by  
Planning Department)

Week:

\* BBC 1 / \* BBC 2

Length of Programme to be transferred:

Reason for Transfer:

Latest date by which Transfer should be completed:

\* Delete as appropriate. (Consent is held for all film recordings)

NOTE: Transfers of Videotape to 16 mm film recording are not normally permitted for transmission into network.

## C. SPECIAL INSTRUCTIONS

as agreed →

Editing required 26 24.4.70 - 1100 to 1830 Electronic with a TR 90 for Eps. 1 & 2

27 24.4.70 - 1100 to 1830

Playback required 26.4.70 - 1100 to 1130 to 406 Three House for Ep. 1  
5/5/70 - 1700 to 1800 (with episode)

Transmission Date (if known): 9.5.70

Week: 19

Signed D CAMFIELD

(Producer)

Telephone No: .....

Room No: 406 Three

Signed

*[Signature]*

(Organiser)

Date

23.3.70

## D. CHARGE TO: DRAMA SERIALS

Project No: 2349/7020

Booking accepted by

*[Signature]*

7/4/70

# TELEVISION RECORDING REQUEST

## A. RECORDING

☒ Film  
☐ Videotape  
☐ Colour  
☒ ~~Black and White~~

To be completed by  
Planning Department:

VT/C/64/58652

PRODUCTION: DOCTOR WHO DDD 2/7

Length of Programme: 25'

Recording Date: (or Insert)  
24.4.70

Week: 16

\* BBC 1 / \* ~~BBC 2~~

Recording Time: 1930-2230

Source: TO 3

If Film Recording:

- \* 35 mm
- \* 16 mm
- \* with Synchronised Sound
- \* as Direct Positive

\* Delete as appropriate.

## B. TRANSFER

To be completed by  
Planning Department:

☐ Film (Gauge: ) to Videotape  
☐ Film (Gauge: ) to Film Recording (Gauge: )  
☐ Videotape (No: ) to Film Recording (Gauge: )

35/16/VT/

PRODUCTION:

Transfer Date:  
(to be completed by  
Planning Department)

Week:

\* BBC 1 / \* BBC 2

Length of Programme to be transferred:

Reason for Transfer:

Latest date by which Transfer should be completed:

\* Delete as appropriate. (Comp) is held for all film recordings)

NOTE: Transfers of Videotape to 16 mm film recording are not normally permitted for transmission into network.

## C. SPECIAL INSTRUCTIONS

Editing required 26 24.4.70 - 1100 to 1830 Electronic with a TR 90 for Eps. 1 & 2  
 also 27.4.70 - 1100 to 1830

Playback required 5.5.70 - 1700 to 1830 to 407 Thres. House for Ep 2.

STET

Transmission Date (if known): 16.5.70

Week: 20

Signed D CAMPFIELD (Producer)

Telephone No: 406 Thres. Room No:

Signed B. S. S. (Organiser)

Date:

## D. CHARGE TO:

IRAMA SERIALS

Project No: 2349/7621

Booking accepted by

W. J. D. 9/4/70



PLEASE FORWARD TO PRODUCER

FROM: JERRY DAVIES EXTN:  
SUBJECT: WORKS VARIATION ORDER

Workshop Manager	Senior Artist	
Master Carpenter	Drapes Up	
Master Painter	Scene Master	✓
Master Plasterer	Designer	✓
Scenery Booking	Estimator	✓
Metal Workshop	Producer	✓
Director	Business Manager	✓
Costing		
WORKSHOPS	o/c ZIRCON	
Man Hours	36	
	Materials	
	NIL	

TO: CONST ORGANISER.....  
THRO: DRAWING MANAGER.....

PRODUCTION DR WHO D.D.D

PROJECT No. 2349/7020

ZERO DATE 26.3  
FILMING DATE 3.4

ZIRCONS.

PLEASE DELIVER THE 12 OFF CURVED UNITS.  
& 9 OFF REFLECTOR UNITS (\* THESE UNITS TO  
HAVE THE FABRIC REMOVED \*) TO EARLING  
FOR FILMING & THEN HOLD FOR SERIES  
STARTING 23. APRIL.

TOTAL COST TO PROGRAMME £108-0-0

ESTIMATOR *A. J. Smith* DESIGNER *A. J. Smith*

DATE 24 - MARCH - 70

P897

SILK FINISH LTD. P.J.A1333 10/69



DRAFT

Use of large Studios by 'Medium' Productions

Minutes of Meeting held at 10.30 on Tuesday 24th February 1970, in Room H.055

Present:                'A. (Studies)    (In the chair)  
                         Manager (Studio Operations)  
                         Barry Letts  
                         Chief Assistant (Drama) to H.Sc.Des.  
                         Chief Assistant (General) to H.Sc.Des. (part-time)  
                         Senior Vision Manager  
                         Assistant to H.S.M.(I)  
                         Drama Serials Organiser (part-time)  
                         A/A.P.A. Studios.

1.    The purpose of the meeting was to define the method of using large studios by productions which had previously been confined to 'small' or 'medium' studios. The need for a definition arose because one of the five large T.C. studios is required, for staffing and scenery-handling reasons, to be used at less than its maximum working area. The ability to 'perm' four large areas from the five available has emphasised the need for a clear distinction between 'large' 'medium' and 'small' studio use.
2.    A separate need for definition existed in respect of 25' serials which had previously been produced in studios D or G (when monochrome). On transfer to large T.C. studios for colour production these programmes had been requested to design 'as for Studio D' to ensure the necessary 10.30/1100 start to camera rehearsal, though the sets could then be separated to permit improved camera positioning. The 'Studio-D-sized' definition had proved capable of widely varying interpretations: an interpretation which required the programme design to be capable of production in Studio D would be unwelcome to Serials Department; a definition which simply required that the sets could be stood in D could easily provide scenery of a volume or complexity that could not be set in a large studio for an early start.

cont/....



'Small' Productions

Productions such as Men Alive, Money or Review (which could use TC.7) will be designed to confine all camera movement and scenery within an area of 3,000 sq.feet, i.e. up to line 44 from either end of the studio.

'Medium' Productions

Productions such as Blue Peter, which have normally used D, G or R.2., will be required to not exceed line 44 for use of a cyclorama cloth or floor painting, though camera movement could use additional space as required, line

Studio-D-Sized-Productions

Possible ways of arriving at a meaningful definition were discussed exhaustively. It was agreed that it is impracticable to test each design to see if it will, in practice, be capable of being set in D, nor is it reasonable or practicable for Scenic Servicing to provide exceptional examinations of such designs to ensure feasibility.

Partly for these reasons the meeting could not formulate a definition which could be applied with any prospect of success. Nevertheless, since responsibility for matching editorial and design intention with the facilities available rests with the producer and director, it was thought useful to provide a list of design characteristics affecting the probability of an early start to camera rehearsal for a 25' serial, whether produced as a weekly one-day stand, or on a fortnightly two-day stand.

Subsequent discussion provided the attached list of guidelines.

Agreed that the list could be a guide only and not mandatory.

The need for promulgation to designers was agreed.

ACTION: Chief Asst(Drama)  
to H.Sc.Des.

cont/....

Production of 25' Serials

Production of 25' Serials on a one-day stand in large studios poses particular problems for Scenic Servicing and Lighting Departments in order to provide an early start to camera rehearsal.

The following is a list of the design characteristics that, if present, can reduce the possibility of an early start:

1. Floor painting exceeding 2,000 square feet.
2. Significant over-painting to achieve patterns, since this incurs double or treble drying time prior to setting scenery.
3. All or most of the painting required to be completed before scenery is set.
4. High scenery/handling content, including keep-sets from previous episodes.
5. Scaffolding
6. Scenery exceeding 12 feet in height, therefore requiring extra bracing.
7. Overpieces, e.g. soffits, ceiling pieces, lintels etc. which require special lighting.
8. Specially rigged cloths.
9. Glad rostra, or scenery requiring rostra to provide varied levels.
10. A total setting area (excluding camera positions) exceeding 2,500 sq.feet (The number of sets could be a factor - six sets of, say, 400 square feet each, being a reasonable average).
11. Greenery (which requires the presence of the designer).

Please note that this list is not mandatory, but non-observance can reduce the prospect of an early start to rehearsal.



PLEASE FORWARD TO PRODUCER

FROM: JEREMY VINIES EXTN:

SUBJECT: WORKS VARIATION ORDER

TO: CONST ORGANISER. *25/3/70*

THRO: DRAWING MANAGER

PRODUCTION DR WHO DDD

PROJECT No. 2349/7020

ZERO DATE

26 MAR 70

TR/FILMING DATE

6 APR 70

Workshop Manager	Senior Artist	
Master Carpenter	Drapes Up	
Master Painter	Scene Master	
Master Plasterer	Designer	
Scenery Booking	Estimator	
Metal Workshop	Producer	
Director	Business Manager	
Costing		
WORKSHOPS	BBC	
Man Hours	8	
Materials	£0-17-6	

OF ALASKA 2349/7020 1545 SALE

Alaska Map P.R.U.

REF. SHEET NO 4 OF 6 - WALK UNIT TYPE A - 4 OFF.  
PLEASE SUPPLY 3" x 1" BATTENS & GLUE TO REAR OF  
PLY FACED PLY FOR FIXING LIGHT BULB HOLDERS. AS DISCUSSED

MAINTAINED MID GREY & POL  
MOUNT P.R.U.

TOTAL COST TO PROGRAMME £24-17-6

ESTIMATOR *D.T. Scott*

DESIGNER *[Signature]*

DATE 25-3-70

P897



## PROGRAMME BUDGET ESTIMATE ADJUSTMENT FORM

PROGRAMME  
TITLE

DR. WHO, DDD

REC. TYPE	PROJECT NUMBER			
60		(9)	↓	REVISED STRAND CODE (3)
57		(9)	↓	REVISED DURATION (MINS) (3)
58		(9)	↓	REVISED PROGRAMME TITLE (1st LINE) (2nd LINE) (12) (12)
59	02349/7020	(9)	↓	REVISED PRODUCTION WEEK YEAR 16 (2) 70 (2)
61		(9)	↓	NEW PRODUCER CODE NAME (4) (16)
62		(9)	↓	REVISED TRANSMISSION WEEK YEAR (2) (2)

81		02349/7020		(9)		DIFFERENCE ±						
		FACILITY	UNIT	CODE	NEW QTY	DEC	DRG	SPREAD	RATE	QTY	£	
INTERNAL COSTS	AFM	D	A11	50					10	+44	+440	A11: Correc.
	VT Editing	H	K02	0					7.50	-6	-45	of error on
	VT Editing	H	K02	25					13	+25	+325	original PBE.
	L.G. Rec.	H	B25	4	50				9	+4.5	+41	K02: Elec.
	Tech. Ops.	MH	B29	13	50				2	+13.5	+27	Edit + Dub.
	Film Shooting	D	D05	8					60	+1	+60	D05,D17: Day
	Film Lighting	H	D17	375					1.5	+32	+48	for travel.
	Construction	H	G10	0					3	-1500	-4500	G10: 450 MH
	Construction	H	G10	1050					2.25	+1050	+2363	converted to
	A & M	£	G11	1125							+1125	External Costs
TOTAL											-116	
NEW INTERNAL TOTAL											£ 18484	

				DIFFERENCE ±	
	NAME	CODE	AMOUNT £		£
EXTERNAL COSTS	Artists Fees	101	2982	450 MH converted to	+587
	Scenic Servicing	120	1785	£1012 External Costs.	+185
	Visual Effects	137	875		+175
	Costume	122	650	101: Extra £85 to cover	+150
				new Equity Agreement for	
				Extras.	
				TOTAL	+1097
				NEW EXTERNAL TOTAL	£ 8708

FILM	REVISED SHOOTING RATIO :	TOTAL DIFFERENCE		+981
	MINS OF SPECIALLY	NEW TOTAL COSTS	£	27192
	SHOT FILM	PREVIOUS TOTAL COSTS	£	26211
		NEW COST PER HOUR	£	65261

DATE RECEIVED (3.4.70) IN PLANNING	ACCEPTED BY	SUBMITTED BY ISSUE NO. 7	DATE 25.3.70
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# PROGRAMME BUDGET ESTIMATE ADJUSTMENT FORM

PROGRAMME  
TITLE

DR. WHO DDD

REC. TYPE	PROJECT NUMBER	(9)	REVISED STRAND CODE	(3)
60		↓		(3)
57		(9)	REVISED DURATION (MINS)	(3)
		↓		(3)
58		(9)	REVISED PROGRAMME TITLE (1st LINE)	(12)
		↓		(12)
59	see list	(9)	REVISED PRODUCTION WEEK YEAR	Ep 2: Wk 16 Eps 3 & 4: Wk 18 Eps 4 & 5: Wk 20 Ep 7: Wk 21
		↓		(2) (2)
61		(9)	NEW PRODUCER CODE NAME	(4) (16)
		↓		(4) (16)
62		(9)	REVISED TRANSMISSION WEEK YEAR	(2) (2)
		↓		(2) (2)

02349 / 7021  
" / 7022  
" / 7023  
" / 7024  
" / 7025  
" / 7026

81	see list	(9)	DIFFERENCE ±									
	FACILITY	UNIT	CODE	NEW QTY	DEC	DRG	SPREAD	RATE	QTY	£		
INTERNAL COSTS	VT Editing	H	K02	0				7.5	-6	-45	K02: Elec Editing + Dubbing	
	VT Editing	H	K02	25				13	+25	+325		
	L.G. Rec.	H	B25	4	50			9	+4.5	+41		
	Tech. Ops	MH	B29	13	50			2	+13.5	+27		
	Construction	H	G10	0				3	-415	-1245		
	Construction	H	G10	415				2.25	+415	+934		
	A & M	£	G11	311					+311	+311		
TOTAL										+348		
NEW INTERNAL TOTAL										£ 5121		

DIFFERENCE ±									
EXTERNAL COSTS	NAME	CODE	AMOUNT £	£					
	Artists Fees	101	1385	Increase to cover new Equity Agreement for Extras.	+85				
TOTAL					+85				
NEW EXTERNAL TOTAL					£ 2850				

FILM	REVISED SHOOTING RATIO MINS OF SPECIALLY SHOT FILM	:		TOTAL DIFFERENCE	+433	
				NEW TOTAL COSTS	£	7971
				PREVIOUS TOTAL COSTS	£	7538
				NEW COST PER HOUR	£	19131

DATE RECEIVED (3.4.70) IN PLANNING	ACCEPTED BY	SUBMITTED BY ISSUE NO. 7	DATE 25.3.70
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"DR. WHO - Inferno" (DDD)

by

DON HOUGHTON

Filming Dates: Monday, 30th March 1970 (Travel)  
Tuesday, 31st March-Friday, 3rd April (Location)  
Monday, 6th April-Wednesday, 8th April (Stage 2, TFS)

Producer .. .. . BARRY LETTS  
Director .. .. . DOUGLAS CAMFIELD  
P.A. .. .. . CHRIS D'OYLY-JOHN  
A.F.M. .. .. . SUE HEDDEN  
Assistant .. .. . SUE UPTON

Film Cameraman .. .. . FRED HAMILTON  
Assistants .. .. . HUGH MILES

Sound Recordist .. .. . GRAHAM HARE  
Assistant .. .. . JACK CURTIS

Designer .. .. . JEREMY DAVIES  
Costumes .. .. . CHRISTINE RAWLINS  
Makeup .. .. . MARION RICHARDS  
Special Effects .. .. . LEN HUTTON  
Scene Crew .. .. . BRIAN WEST  
BRIAN MITCHELL

Film Editor .. .. . MARTYN DAY

\* \* \* \* \*

Transmission: Saturday, 9th May 1970 -  
Saturday, 20th June 1970 BBC-1



ALL PERSONEL WORKING ON "DR. WHO - PROJECT INFERNO"  
ARE REQUESTED TO READ PAGES 3 - 4  
VERY CAREFULLY.

Between 31st March and 3rd April we shall be filming at Messrs. BERRY WIGGINS of Rochester, oil refiners and manufacturers of bitumen.

Because of the extreme fire hazard, this firm enforces the most stringent fire regulations. In fact, any employee found smoking on the premises is dismissed without question.

We have secured permission to film on this excellent location, subject to the unconditional understanding that smoking is absolutely forbidden in any circumstances - except in our allocated vehicle area.

The Management have made it clear that if any member of this production unit is found smoking within the plant area, filming permission will be revoked immediately, and the whole unit will be ordered to leave the location forthwith.

I DO NOT have to stress what a tragedy this would be for the serial bearing in mind the amount of filming involved.

I would urge that all smoking materials, including matches, are left behind in transport to avoid any risk of forgetfulness.

Apples, sweets and chewing gum will be available from the two Sues, as a comfort for habitual smokers!

We must have 100% co-operation in this matter.  
We cannot afford a moment's thoughtlessness.

YOU HAVE BEEN WARNED



As you will see from the location filming script and schedule we have a monumental amount to shoot in the time available - a daily average of 40-45 set-ups over a 4-day period.

If we are to complete our filming to standard, the whole operation must go like clockwork.

I must ask your fullest and most professional co-operation in carrying through our schedule.

To be blunt - no woolly thinking, no late risings, no incomprehension, no going to the wrong location etc. etc. - in fact, no hang-ups of any kind please.

We have worked out a very detailed schedule. From it you will see exactly what, when and how we will shoot. Please study the schedule carefully and work out exactly what your contribution is.

If you have any problems or are in doubt about anything at all - CONTACT ME NOW.

Contact me while there is time to sort things out and time for consultation.  
DO NOT WAIT UNTIL WE GET ON LOCATION.

I am continually available either at the office -  
or at home -

Once filming starts, we must go like the clappers.

Good luck.

Doug  
Campbell

Notes:

1. ALL MEMBERS OF THE UNIT ARE RESPONSIBLE FOR PAYING THEIR OWN HOTEL BILLS.

Will everyone please ensure that they have enough "loot" and collect their overnight advances.  
The Cashiers at TC close on Thursday, 26th March at 11.00 p.m.

2. Warm, old clothing is advisable - also old gloves for those needing to climb up and down the catwalks.  
GUMBOOTS could be useful, as this is a dirty location.

3. Everyone must make certain that their shoes do NOT contain studs or steel caps/heels.  
THESE ARE A POTENTIAL FIRE RISK.



SYNOPSIS OF DOCTOR WHO"INFERNO"

Serial DDD

EPISODE ONE

Drilling project to break through the earth's crust to penetrate gas pockets to provide a new source of economic energy. It is 72 hours and 18 mins. until penetration.

Sir Keith Gold (Director of Project) calls in Harry Slocum (maintenance) because of trouble with output pipe due to flange working loose at drill head.

On returning from drill head Sir Keith meets Professor Stahlman and Petra Williams (Stahlman's personal assistant). The former making it quite clear that he is in charge of all technical problems connected with the project.

Slocum receives mark on his hand from repairing the flange which seems to have changed his character. Slocum attacks Technician with wrench - killing him - on leaving the Operational Building.

The Brigadier is called in because of the killing.

The Doctor (who is down there with Liz Shaw carrying out some experiments of his own using the available nuclear power to activate the Tardis console) goes to see the Brigadier in his office, where he inspects the wrench which is still warm, hours after the murder.

Greg Sutton - a very experienced oil man arrives from Kuwait (sent for by Sir Keith) and is introduced to all at the Centre.

The Doctor returns to his hut and joins Liz carrying out experiments on the Tardis Console.

Meanwhile a soldier is killed by Slocum whilst taking part in the search for him.

Slocum goes into the Main Switch Room, he knocks the technician in there unconscious and turns the main power to FULL OUTPUT.

Intercut with this is the Doctor testing the Console which reaches danger point. During the test the Doctor is temporarily transferred to another World.

Due to the excess power which Slocum switched on, alarm bells ring as the drill is overloaded but Stahlman refuses to stop the drill. Dr. Who rushes to the drill to see what is going on. Doc guesses that whoever committed the murders is probably the cause of this. Doctor goes to Main Switch Room, Brigadier and Soldiers follow. He sees the technician on the floor and the jammed lever at FULL OUTPUT. He tries to move it as Slocum comes out of hiding and advances on the Doctor, his hands outstretched to go for the Doctor's throat.

Contd/.....



EPISODE TWO

Repeat of end of Ep. One in Switch Room.

Doctor tries talking to Slocum to calm him down.

Unit soldier attacks Slocum. Slocum is killed when the soldiers rifle goes off during the struggle. Slocum sinks to the floor screeching.

The power control lever is red hot. The Doctor uses the butt of the rifle to bring it back into position. Things calm down in Central Control and normal duties resumed.

Sutton discusses with Petra some ideas he has for greater safety at the Drill Head Area.

Slocum's body is radiating extreme heat although he is dead. Wyatt has gone zombie like.

Sir Keith tells Stahlman he wants to halt the project, as he fears the drilling may cause a volcano.

The Brigadier and The Doctor go outside onto Catwalk. Wyatt appears and attacks Doctor (he is just starting to be primeordic) Finally he falls killing himself. Technician is hiding in a corner looking green.

The technicians have scooped up some of the liquid (as from flange) and put it in a jar. The liquid is bubbling and looks alive.

Slocum's body is covered in foil and removed from the switch room.

Sutton convinces Petra that it is necessary to have coolant pipes encircling the head of the shaft linked to a cooling system in case the bore blows. She agrees to put the suggestion to Stahlman;

The computer keeps pouring out data that the drilling should stop but Stahlman refuses to take any notice of it.

Stahlman touches the glass jar and a green mark appears on his hand from it.

The Doctor is ordered off the Complex but before leaving Central Control he manages to turn on the power feed to his hut. Stahlman takes a micro-circuit from the Computer & goes to Brig. The Doctor follows Stahlman and stops him from breaking it. Office Stahlman goes back to Central Control. Doctor goes to his hut. The Computer breaks down. Liz goes to the Doctor's hut. He sends her on a wild goose chase. He switches on in the hut. The increase in power shows in Central Control. Liz and the Brigadier rush back to the hut in time to see the car, the console and the Doctor in the last stages of dematerialisation.

contd/.....



EPISODE THREE:

Repeat of end of Episode two. in Doctor's hut.

Dials show zero as Stahlman has cut off the power. Liz explains to the Brigadier that he must ask Stahlman to return the power. Brigadier puts a sentry on duty outside the hut.

Suttin has had the coolant pipes fitted in Central Control.

Stahlman refuses to have the power switched on the Doctor's hut and he accelerates the drilling programme, Sir Keith warns Stahlman that he will go to the Ministry about his decision regarding the drilling. The stain is spreading on Stahlman's hands - he now gloves

From now on in WARP 2

The Doctor wakes up in a very similar building to his hut, but everything is slightly different. There is a picture on the wall of a 'big brother' type leader.

The Doctor backs his car out of the hut and a bullet just misses him. The sentry is in a Nazi type uniform. More soldiers appear, more shots fired. Doctor races off in his car. During following attack Doctor climbs up onto catwalk, Soldier falls and Doctor encounters an infected (semi-primeordic) technician. Doctor sees Liz (again slightly different) she doesn't recognise him. The Doctor is taken to the Brigadiers (now Brigade Leader Lethbridge-Stewart) The latter now has a scar and wears an eyepatch. Brigadier starts to question the Doctor about how he got into the establishment and who he is. The Doctor tries to explain that he is from a parallel world, he persuades the Brigadier to let him see Stahlman. They go to Central Control. (Central Control is slightly different from its counterpart in Warp 1)

The Computer is defunct. Stahlman refuses to let the Doctor mend it. (All from central control in warp 1 are working here) The drilling in Warp 2 is more advanced- 3 hrs. 22mins. to penetration.

Stahlman tells the Doctor that Sir Keith Gold was killed in a car accident on his way to the Ministry. Doctor is taken back to the Brigs office.

Stahlman has had the pressure removed from the coolant pipes. In the drill head area the acceleration is showing danger level.

Stahlman's hand is now very green and long coarse hair is growing from it.

Doctor is now taken to the hut. He tries to explain the grave danger they are in without the computer's danger signals. Orders come that the Doctor is to be treated as a Class One A Security risk. Liz tells him that he will be executed.

Brigadier cannot find any trace of the Doctor at Criminal records.

Stahlman orders immediate action to be taken - ordering the Doctor to be shot. Stahlman leaves and the Brig takes the Doctor to the Security Cells.

contd/.....

A small leak appears in the Number 2 output pipe

Suddenly there is a roar and alarm bells. Sutton rushes to the Drill Head. The flange has burst, tearing jets and cables with it. With the alarm bells ringing, Brig and Liz rush to Central Control. Doctor dodges sentry when he isn't looking and hides by the defunct computer. He finds a tool bag and starts searching for a spare micro circuit.

Pressure is returned to the coolant pipes.

From the area of the flange we hear a screeching noise

Sergeant sees the Doctor searching the tool bag. Doctor demands to see Lethbridge Stewart.

The Sergeant informs the Doctor that he has had direct orders from Stahlman to shoot him at once.



Repeat End Of Ep. 3.

The Doctor gets the Computer working again. Eventually Stahlman agrees to reverse the systems to relieve the pressure and heat which is overpowering the drill. Stahlman orders the Doctor out of Central Control.

He is taken back to the Brigadier's office with Liz and Seargent. Doctor tries to convince Liz there is a parallel world to Warp 2.

In Central Control by reversing the systems the pressure and heat has eased. No 2 output pipe has to be repaired and Sutton wants the revs lowered but Stahlman intends to accelerate the drilling again as soon as possible.

Meanwhile the Brigadier is interrogating the Doctor. Stahlman enters. He orders the Doctor to be shot. The Doctor asks as a last request what the matter is with Stahlman's hands. Stahlman removes the gloves and both his hands are bandaged. Stahlman refuses to believe he has been infected and the Doctor is taken to a cell. The infected Technician is huddled in the cell next to the Doctors. The Doctor tries talking to the technician - no response. When his back is turned a distorted claw covered with hair appears.

Back in Warp 1 Liz is worried about the Doctor as there is still no trace of him. They go to Central Control where final penetration is near. Stahlman is wearing gloves as in Warp 2. Sir Keith takes Stahlman on one side and explains that unless he is given certain reassurances about the drilling. Stahlman refuses, blaming Sir Keith for the interferences & delays. Sir Keith is glad he will not be there for final penetration.

In the cell in Warp 2 the technician is moaning and twisting about. Doctor calls for a sentry. Not heeding the Doctor's warning the sentry opens the cell. The technician has changed into a full primeord. he attacks the technician and throttles him. The Doctor escapes from his cell. Primeord technician tries to wrench off the door to the cell.

In Central Control penetration (Warp 2) is only 35 mins away. The Computer is still sending out warning signals. Doctor puts on disaster suit. Liz and the Brigadier enter CC.. Seargent discovers dead sentry's body. Primeord has escaped. Stahlman hears about the Doctors escape and orders him to be shot on sight. Doctor gets into CC with the disaster suited team. The Doctor is discovered and as he is about to be shot there is a distant rumbling and screeching noise.

The final ten seconds of countdown commence and Stahlman pushes the doctor into a corner and his fingers tighten on the trigger.



Repeat off end of Ep. 4.

The Brigadier and Sutton stop fighting. All flee in terror as the Control room is filled with smoke. The noise begins to decrease. To control the emergency they have to go into the drill head. Sutton, Stahlman and the Doctor all don disaster head gear and go to the drill head.

At the drill head unconscious technicians lie around. The heat is terrific. It seems not to effect Stahlman as much as others. Sutton and the Doctor start work on the stop cock. Stahlman suddenly appears behind Sutton with a length of twisted piping. He strikes at Sutton and turns to the Doctor. With a struggle Stahlman goes for the Doctor, throttling him with super human strength.. Sutton groggily gets to his feet, grabs the piping and hits Stahlman with it.. Doc. drags Sutton away. They go to CC. The heat shield suddenly starts to descend.-- released from the inside.

At the Drill head Stahlman removes his protective clothing and seems comfortable in the intense heat,

The Computer is about the only remaining apparatus left functioning. Brigadier enters reporting earth tremors in other parts of England. The Doctor tries to explain that as the energies have been released at the earths core there is no known substance to withstand the pressures and the earth will dissolve because of expanding gases at the maximum the time left is two months. Besides the gases due to the liquid from the output pipe physical and mental make-up has changed..

The half primeord technician enters staggering to the drill head. The Brigadier fires at him. He attacks the Brig who keeps firing without effect. The Doc fires an extinguisher at the tech. who now turns on the Doctor, he keeps firing the extinguisher and the tech. collapses.-- dead.

The Brigadier orders no-one to leave the Complex. There is another earth tremor. The Doctor wants to try to save Earth 1. The Doc is explaining about the differences when they are summoned to cc. Stahlman is asking for the heat shield to be raised. Doctor tries to stop her. It moves a few feet and sticks. 2 Hands appear and raise the shield effortlessly. Stahlman removes his head gear and he is a full primeord. All technicians follow - also full primeords. They start to form a circle and block the exit. It is not hot enough for an attack. Sergeant fires at them. Stahlman drags his claw like hand across the Seragents face. He collapses writhing to the ground. He turns into a primeord. Doctor lowers the heat shield. The hotter it gets the powerful the primeords will become.

In Earth 1 Sir Keith has a car crash.

In Warp 2 they rush to the Brigadiers office. In the midst of a heated discussion a window smashes and a primeordic arms grabs the Doctor round the throat



The Doctor still in the Warp 2 World is trapped in the Brigadiers office with Liz, Petra, Sutton and the Brigadier.

The attacking primeord is driven off with a fire extinguisher and the Doctor explains his plan.

Using Extinguishers for defence they will fight their way into Central Control, and re-set the Master switch which controls the power from the Nuclear reactor, which is still functioning on robot control. Then they will make their way to the nuclear switch room, and boost the power from the reactor so that the doctor can tap it and use it to reactivate the Tardis console. There is just a chance he will be able to return to 'our' planet (Earth) and ward them of the dangers they face.

The first part of the plan is successful. The Brig and the two girls wait outside Central Control while the Doctor works on the Master Switch, guarded by Sutton, who is warding off the creatures with a hose connected to his coolant supply, which acts as a giant extinguisher.

Then they all make their way to the Main Switch of the Nuclear Reactor. Sutton and the Doctor go off to lay a power cable to the Tardis console while Liz and the Brig watch as Petra works on the Nuclear Reactor. But before she can finish completely all three are driven away by a primeord. The temperature is now high enough for the creatures to venture out of Movement Control.

Liz, Petra and the Brig join the Doctor and Sutton who have succeeded in connecting the cable from a nearby power point to the Tardis. But the power isn't getting through. Back in the main Switch Room a Primeord collapses against the control panel and somehow jolts it into motion.

Power is coming through and it seems as though the Doctor has a chance of escape. But the Brigadier draws his revolver and insists that they all leave with the Tardis, ignoring the Doctor's explanations that this would cause a space-time paradox that might destroy the continuum itself. Liz picks it up and turns it on the Brigadier.

The Doctor works frantically to activate the Tardis. But it seems he is too late. There is a final series of explosions as the drill head shaft splits. Through the open door they see a wall of lava advancing towards them.



## EPISODE SEVEN:

13.

The Doctor manages to reactivate the Console just before the wall of lava engulfs the hut in Warp 2. The Tardis console, with Doctor and car materialises in World 1 'our' world before an ashtonished Liz. But the Doctor is unconcious, in a deep coma.

Stahlman meanwhilw continues as dictatorial as ever in this world, seemingly obsessed with the need to accelerate the drilling and break through the earth's crust.

There is an emergency at the drill head which exactly duplicates that on the Warp 2 world.

Advice from the Doctor enables it to be solved in the same unorthodox way, by reversing all systems and reversing the vortex of the drilling. But the Doctor realises that unless he can prevent it, events will move inexorably towards the terrific climax that has destroyed the Warp 2 world.

He goes to Central Control and appeals to Stahlman to stop the drilling. When this is ignored the Doctor desperately tries to halt the drilling by force but is lead off a prisoner by Unit guards. Sir Keith Gold has returned to the Complex, despite Stahlman's plot to delay him, with an order from the Minister that there shall be a full inquiry into Stahlman's conduct of the project. But Stahlman turns a blind eye and refuses to report to the Minister. It seems that nothing can be done - and the moment of final penetration is very near.

The Doctor escapes from his guards and returns to Central Control to find that Stahlman has expelled all technicians from the drill head area, lowered the heat shield and locked himself in. The Doctor tries to persuade Sir Keith to stop the drilling, is still too dominated by Stahlman to agree.

Suddenly the drill head shield is raised and Stahlman appears. In the heat of the drill head he has changed to a full primeord like the hideous creatures in the Warp 2 world.

Stahlman is destroyed by a combined attack with fire extinguishers by the Doctor and Sutton. With seconds to spare they manage to stop the drilling. Penetration of the earth's crust is avoided and the world is saved.

The Project is closed down, and the Doctor is greatly relieved until he realises that the Nuclear Reactor will also close down. depriving him of his power source for the Tardis.



MONDAY, 30th March 1970 - TRAVEL DAY ONLY

The following people to be at TC Reception at 3.45 p.m. to board Coach:

Christine Rawlins (WR)  
 + Jean Ellis + ~~2~~ *Terry Styles, Pat Trigger.*  
 Marion Richards (MU)  
 + Irena Walls, Sue Duckworth, Judy Cain  
 John Levene  
 David Simeon  
 Ian Fairbairn  
 (Jon Pertwee  
 Caroline John)

The following people travelling in own cars to hotels in Rochester:

Derek Ware  
 Roy Scammell  
 Alan Chuntz  
 Terry Walsh  
 Roy Street  
 Marc Boyle  
 Billy Horrigan

Chris D'Oyly-John  
 Sue Upton  
 Sue Hedden

TRANSPORT:

40 seater coach at TC Reception  
 at 3.30 p.m. to be loaded with Make-up  
 and Wardrobe equipment and artists.  
 To leave at 4.00 p.m. for Rochester

PROPS:

2 men and 5 ton van at Movement Control  
 at 2.30 p.m. to load props, scenery  
 and depart at 3.00 p.m.

DIRECTIONS TO HOTELS, ROCHESTER.

From TC - over Putney Bridge  
L. along Putney Bridge Road and into Wandsworth  
one-way system.

Follow South Circular Road until it splits with  
A.2.  
Follow A.2 - Rochester Road.

Once on A2/M2 dual carriage way -  
look out for major L. FORK (at Medway Towns BYPASS)  
which is signposted "A2. ROCHESTER-STROOD"  
Take this down to the bridge and go over.

Once over the Bridge, follow One-way system  
and turn 1st R. and 1st R. again at traffic lights.

The Hotel will be on your left.



ACCOMMODATION

Royal Victoria and Bull Hotel ( )  
High Street,  
 Rochester.

49/6 per night B. & B. + 10% service

30th March-2nd April:

Christine Rawlins + 3 Wardrobe  
 Marion Richards + 3 Makeup  
 Douglas Camfield (+ Sheila Camfield - 1 and 2 April)  
 Jon Pertwee  
 Derek Ware  
 Roy Scammell  
 Alan Chuntz  
 Terry Walsh  
 Billy Horrigan  
 John Levene

Fred Hamilton  
 Hugh Miles  
 + Assistant  
 Graham Hare  
~~Jack Curtis~~

+ MU/WR Room

30th March, 1st and 2nd April

Caroline John

30th March and 2nd April

David Simeon

1st and 2nd April

Walter Randall

30th March, 31st March, 1st April

Ian Fairbairn

31st March, 1st and 2nd April

Nicholas Courtney

1st April

Derek Newark

Kings Head Hotel ( )  
 High Street,  
 Rochester.

44/- per night B. & B. + 10% service

30th March-2nd April

Rcy Street

~~Donch Martin~~ (with friends)

2 H.A.P Caterers

1st April

Dave Carter  
 Walter Henry

31st - 2nd

Len Hutton / Peter Logan

Royal Crown Hotel, ( )  
 High Street,  
 Rochester.

Chris D'Oyly-John  
 Sue Upton  
 Sue Hedden  
 Andy Dimond



USEFUL TELEPHONE NUMBERS:

BERRY WIGGINS & CO LTD.    Gate Tel:  
                                     Works Tel:

HOTELS: Bull Hotel  
          Kings Head  
          Royal Crown

KINGSBURYS:

H.A.P. Caterers:

BARRY LETTS:

COACH  
TRANSPORT:

*4  
Rochester coach —  
" Pilchers Coaches"*

HOSPITAL:

LOCAL TAXI:

MAYOR OF  
ROCHESTER:

ROCHESTER POLICE:  
(Inspector's Office)

Tuesday, 31st March 1970

Location: BERRY WIGGINS & CO LTD.  
Kingsnorth-on-the-Medway  
Nr. Rochester,  
Kent.

Gate Tel: (Near parking/catering area)

Works Tel: (Contact: Mr.  
Advertising Manager)

---

UNIT CALL: 7.30 a.m. on location (for breakfast)

DIRECTIONS See MAPS (at end of Schedule)

HOTEL-LOCATION:

Turn L. out of Hotel and straight over bridge.  
Follow one way system round, keeping to the R. hand lane,  
Follow signs to CLIFFE - HOO - GRAIN  
Turn L. opposite Tesco supermarket onto A.2017  
A.228  
which is signposted "CLIFFE-HOO-GRAIN"  
(Frindsbury Road)

Continue on this road (A.228) and turn R. at  
T junction - signposted A.228 "CHATTENDEN 1 mile  
HOO 2 $\frac{1}{4}$  miles"

Approx. 1 mile further, take R. turn to "HOO 1 $\frac{1}{4}$  miles"  
just past "Old George Pub" on your L.

Continue on this road thru HOO and about  
1 mile further on you will find BERRY WIGGINS on  
your L.

PARKING: 7.30-10.00 a.m. - as directed by P.A. (1st day only)

After this, and for the following days -  
parking will be on the grassy area outside the  
Main Gates.



(Tuesday, 31st March)

1st ARTIST CALL:     7.00 a.m.     at HOTEL for MU/WR  
                              7.15 a.m.     To leave in coach for location

Jon Pertwee     (Dr. Who)  
 John Levene     (Sgt. Benton - Warp II)  
 David Simeon   (Sentry - Latimer - Warp II)

+ 1 MU  
      1 WR

2nd ARTIST CALL:     8.30 a.m.     at HOTEL for MU/WR (Bull Hotel)  
                              9.00 a.m.     in 12 seater coach for location

Roy Scammell     - Warp II RSF Soldiers  
 Billy Horrigan  
 Alan Chuntz  
 Terry Walsh  
 Derek Martin  
 Roy Street

+ MU/WR

3rd ARTIST CALL:     8.30 a.m. at HOTEL for MU/WR  
                              9.30 a.m. in 12 seater coach for location

Caroline John   (Liz Shaw - WARP II Military)

9.30 a.m. to leave dressed for location  
 (MU on location at 11.00 a.m.)

Derek Ware     ( Wyatt - Warp II and  
                                  Warp I uniform to be on  
                                  location for change)

Ian Fairbairn   (Bromley - Warp I)

(Tuesday, 31st March)

TRANSPORT: 45 seater coach at Guildhall parking space  
at 7.00 a.m. to leave at 7.15 a.m.

CATERERS: H.A.P. ( )  
06.45 a.m. on location for breakfast (25 people)  
7.30 a.m. BREAKFAST  
+  
LUNCH for 45 people

PROPS: 2 men + Van on location at 7.30 a.m.

PROP CARS: 7.30 a.m. Doctor's Car  
Landrover (Disaster type) + Driver

FIREMAN: 8.00 a.m. on location

ARMOURER: 8.30 a.m. on location

BERRY WIGGINS (6): 2.00-3.30 p.m. approx.



(Tuesday, 31st March)

SPECIAL REQS:

- 1) 4 walkie talkies
- 2) 2 loudhalers
- 3) Fog filters
- 4) 5.7 special lens
- 5) SIGN outside gate
- 6) 6 CO2 type extinguishers (to be clamped on)
- 7) 9 Russian Carbines f/p
- 8) 4 blankets
- 9) 4 umbrellas
- 10) 3 groundsheets
- 11) Block for BENTON shot
- 12) SFX nails for BROMLEY/WYATT
- 13) Piping for DOCTOR
- 14) Special Dustbin (no bottom) + Blocks
- 15) 2 Warp I SLR fibreglass rifles
- 16) Fish line
- 17) Wig for Roy Scammell (doubling for Derek Ware)
- 18) Boxes, mattresses etc. for LOW fall
- 19) LIZ's pistol
- 20) 6 caption cards
- 21) Trestle tables and chairs

ACCOMMODATION/  
TRAVEL:

- a) Caroline John and David Simeon  
travel back to London after filming
- b) Nicholas Courtney travels down to stay  
overnight
- c) Visual FX. travel down to stay overnight.  
(Kings Head Hotel)

\* \* \* \* \*

(Tuesday, 31st March)

23.

ITINERARY/

SHOOTING ORDER:

7.15 a.m.

Leave Hotel

7.30

Arrive location - BREAKFAST

8.00

Shoot GATES SEQ.

DOCTOR - Warp I

1-1, 2, 3

8.30

Move to 2nd location - HUTS

8.35

Set-up and shoot HUTS SEQ.

DOCTOR, BENTON, LATIMER - WARP II

19B-1,2,4,3/5,6,7 (6 set-ups)

DOCTOR, SOLDIERS, DRIVER - WARP II

23-1,2,4/8,5/7,9,6,3 (7 set-ups)

LIZ, DOCTOR, SOLDIERS - WARP II

19F-1,2,3,4,6/8,12,10,13,5/7,9,11  
(11 set-ups)

10.00

COFFEE

approx.

10.30

Continue HUTS SEQ.

12.30-

1.30

LUNCH

1.30-

4.00

HIGH TANK SEQS.

BENTON, SOLDIERS, EXTRAS, DOCTOR,

WYATT - WARP II

19E-1,13,15,17,18,19,20,21,2

4/6/10, 12, 3A, 5, 7, 11, 3, 9

(19 set-ups)

4.00

TEA

approx.

4.30-

6.00 p.m.

Shoot LOW FALL AREA

DOCTOR, BROMLEY, WYATT (Double)

- WARP I

14A-1,16,2,4/8/10, 11, 6, 3/5/7/9

12, 13, 15

(10 set-ups)



Wednesday, 1st April 1970

Location: As before.

UNIT CALL: 7.30 a.m. on location. (for breakfast)

PARKING: Outside main gates.

1st ARTIST CALL: 7.00 a.m. at HOTEL for MU/WR  
7.15 a.m. to leave for location on coach

Jon Pertwee  
 Derek Ware (Warp I)  
 Nicholas Courtney (Warp I)  
 John Levene (Warp I + Warp II to change on  
 location)

+ 1 MU/WR

2nd ARTIST CALL: 9.00 a.m. at HOTEL for MU/WR  
10.00 a.m. to leave for location in 12 seater

Ian Fairbairn (Warp II + Warp I to change  
 on location)  
 4 Soldiers (Warp II - RSF) -  
 Roy Scammell "  
 Billy Horrigan "  
 Alan Chuntz "  
 Roy Street (also Warp I soldier to change on  
 location)  
 2 soldiers (Warp I) -  
 Terry Walsh  
 Derek Martin

TRANSPORT: 45 seater coach at Guildhall parking space  
 at 7.00 a.m. to leave at 7.15 a.m.

PROPS: 2 men + Van on location at 7.30 a.m.

CATERERS: H.A.P. on location at 6.45 a.m.  
 to serve BREAKFAST at 7.30 for 25 people.

+  
 LUNCH for 45 people

(Wednesday, 1st April)

VISUAL FX: 8.00 on location.

ARMOURER: 8.00 on location.

FIREMAN: 8.00 on location.

SCENERY: R.201 DOOR to be erected and tatted, during this days filming for the following day.

SPECIAL REQS:

- 1) 4 walkie talkies
- 2) 2 loudhailers
- 3) 9 Russian carbines
- 4) 2 sets of  $\frac{1}{2}$  PRIMORD nails (BROMLEY, WYATT)
- 5) 6 fire extinguishers f/p (CO2)
- 6) 4 SLR's
- 7) Boards for Towerlet - 2 sets of 4'x1'6"
- 8) groundsheets, blankets
- 9) Duplicate top for BROMLEY (retake of CO2)
- 10) Piping for DOCTOR
- 11) Umbrellas
- 12) BRIGADIER's pistol
- 13) Trestle table and chairs
- 14) Towels
- 15) Skin coloured gloves with hair for BROMLEY

BERRY & WIGGINS (6) - 2.00 - 3.30 approx.

ARTISTS TRAVEL: Derek Newark, Caroline John, Sheila Dunn, Walter Randall travelling down to "Bull Hotel" by train and taxi from Waterloo. Also Dave Carter and Walter Henry - to stay at "Kings Head Hotel".



(Wednesday, 1st April)

ITINERARY:

<u>7.15 a.m.</u>	Leave hotel.
<u>7.30</u>	Arrive location - BREAKFAST
<u>8.00</u>	Set-up and shoot CATWALK "A"
	DOCTOR (WARP II) 19C-1, 2/5
	DOCTOR/WYATT (WARP I) 14-21, 20,
	BRIGADIER/BENTON/DOCTOR (WARP I) 14-12
	(Camera on ground)
	WYATT/DOCTOR (WARP I) 14-14/16, 17,
	19, 18
	DOCTOR (WARP II) 19C-3
	BRIGADIER/DOCTOR/BENTON (WARP I)
	14-1, 11, 3, 5, 7/9, 2, 4, 6/8/10
	(Camera on catwalk)
	(19 set-ups)
<u>10.30</u> approx.	COFFEE
<u>11.00</u>	Set-up and shoot RED TANK AREA
	DOCTOR/BROMLEY (WARP II)
	19D-1, 3, 5, 7, 9, 4/6, 8, 10
	CATWALK "A"
	BENTON/RSF TROOPS (WARP II)
	19C-4
	(9 set-ups)
<u>12.30</u>	Move to RAILWAY/TOWERLET AREA
	DOCTOR/2 SOLDIERS (WARP I)
	41-1, 3, 6, 2, 4, 8, 9, 5, 22
	(Camera on ground level)
<u>1.00-</u> <u>2.00</u>	LUNCH
<u>2.00</u>	Continue RAILWAY/TOWERLET AREA
	DOCTOR/BROMLEY (WARP I)
	41-7, 10, 19, 21, 12, 14/16, 11, 13/15, 17, 20
	(Camera on Towerlet)
	DOCTOR/BROMLEY (WARP I)
	41-18
	(Camera on ground) (11 set-ups)
	CATWALK "B"
	BENTON/4 TROOPS (WARP II)
	19D-2
	WYATT (spreadeagled)/EXTRAS/
	SOLDIER (Roy Street) (WARP I)
	14A-14
<u>4.00-</u> <u>4.30</u>	TEA
<u>4.30</u>	Continue above
<u>6.00</u>	Finish.

Thursday, 2nd April 1970

27.

Location: As before

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UNIT CALL: 7.30 a.m. on location - BREAKFAST

PARKING: As before.

1st ARTIST CALL: 7.00 a.m. for MU/WR at HOTEL.  
7.15 a.m. to leave for location in coach

Jon Pertwee  
Walter Randall - NON PRIMORDIS - WARP I  
Ian Fairbairn - NON PRIMORDIC - WARP I

(Both Walter Randall and Ian Fairbairn  
have quick changes into  $\frac{1}{2}$  PRIMORDS on location)

Alan Chuntz as a Technician (WARP I)

+ 1 MU/WR

2nd ARTIST CALL: 7.30 a.m. for MU/WR at HOTEL  
8.50 a.m. to leave for location in 12 seater

Caroline John (WARP I)

She will change for WARP II on location.

3rd ARTIST CALL: 8.30 a.m. for MU/WR at HOTEL  
8.50 a.m. leave for location in 12 seater

Derek Martin - WARP II RSF uniforms  
Roy Scammell  
Billy Horrigan  
Terry Walsh  
Roy Street  
John Levene

John Levene will also change into a PRIMORD  
on location.

+ Derek Ware as Derek Ware!

4th ARTIST CALL: 8.30 a.m. for MU/WR at HOTEL  
10.30 a.m. to leave for location in 12 seater

Nicholas Courtney - WARP II  
Derek Newark (Greg Sutton) - WARP II  
Sheila Dunn (Petra) - WARP II  
Dave Carter - PRIMORD  
Walter Henry - PRIMORD

NO  
SUNTAN!



(Thursday, 2nd April)

TRANSPORT: 45 seater coach at Parking space at 7.00 a.m. to leave at 7.15 a.m.

PROPS: 2 men + Van on location at 7.30 a.m.

PROP CARS: Doctor's Car and Unit Jeep on location at 8.00 a.m.  
Landrover (Disaster type) + Driver at 7.30 a.m.

ARMOURER:  
FIREMAN: On Location at 8.00 a.m.  
VISUAL FX:

CATERERS: On location at 6.45 a.m. to serve  
BREAKFAST at 7.30 a.m. (25 people)

+  
LUNCH (45 people)

SPECIAL REQS:

- 1) 4 walkie talkies
- 2) 2 loudhailers
- 3) 5 sets of PRIMORD nails
- 4) Doorway and SIGN "Central Control" for R.201.
- 5) SIGN for "Nuclear Reactor Switch Room"
- 6) Groundsheets, tables, blankets, chairs
- 7) Guns - carbines, SLR's
- 8) Smoke gun ?
- 9) BRIGADIER'S & LIZ's German pistols
- 10) A.W.R. Chastity belts to be worn
- 11) Keys for item 10) above.
- 12) RSF symbols
- 13) CO2 smoke from doorway
- 14) Fog filters
- 15) Prop bicycle for SLOCUM
- 16) Tool kit
- 17) Flat for inside nuclear reactor building
- 18) Rags for wiping off graffiti
- 19) Wrench for SLOCUM.
- 20) Glasses for Technician (Alan Chuntz)
- 21) 6 disaster suits

ARTISTS  
TRAVELLING: Returning to London: Dave Carter, Walter Henry  
Derek Newark

To Rochester to stay: David Simeon

ITINERARY:

7.15 a.m. Leave Hotel.

7.30 Arrive location - BREAKFAST

8.00 Set-up and shoot ROADWAY to R.201  
DOCTOR, DRIVER, Landrover (WARP II)  
24-1, 24A-1 (2 set-ups)

Move to R.201.  
SLOCUM, BROMLEY, TECHNICIAN (WARP I)  
1A-1, 2: 2-1,2, 3,6,8,9,7,4,5  
15-1 (MU green hands for SLOCUM)

DOCTOR/SOLDIERS/DRIVER/EXTRAS (WARP II)  
25-1, 2/4; 26-1,2; 25-3 (6 set-ups)

10.30 COFFEE

11.00 Continue R.201  
BENTON/SOLDIERS (WARP II)  
29-1,3 : 30-2, 29-2, 30-1  
(5 set-ups)

1.00 LUNCH

2.00 Complete R.201  
BRIGADIER/LIZ/PETRA/SUTTON, DOCTOR  
(WARP II) + PRIMORDS  
32-1,3,5,2,4/6: 33-1,2: 35A-1, 36-1  
(BENTON into PRIMORD MU)

3.00 Move to LOW FLASH AVENUE (WARP II)  
BRIGADIER/LIZ/PETRA/PRIMORDS  
37A-1,4,2,3

3.40 Move to NUCLEAR SWITCHROOM AREA  
SLOCUM (WARP I) 5-1,2  
( $\frac{1}{2}$  PRIMORD)  
DOCTOR/LIZ/BRIGADIER/PETRA/SUTTON  
(WARP II)  
34-1, 35-1, 37-1  
BENTON as PRIMORD (WARP II)/PRIMORDS  
37-2, 38A-1



Friday, 3rd April 1970

Location: As before

UNIT CALL: 7.30 a.m. on location.

PARKING: As before.

1st ARTIST CALL: 7.00 a.m. at Hotel  
7.15 a.m. to leave for location in coach.

Jon Pertwee  
 John Levene (WARP II)  
 Billy Horrigan (WARP II)  
 Derek Martin       "  
 Alan Chuntz       "  
 Terry Walsh       "  
 Roy Scammell       "  
 Roy Street       "

+ 1 MU/WR

2nd ARTIST CALL: 8.30 a.m. at Hotel  
9.00 a.m. to leave for location in 12 seater

David Simeon (WARP I + WARP II to change  
 on location)

3rd ARTIST CALL: 9.00 a.m. at Hotel  
10.00 a.m. to leave for location

Nicholas Courtney (WARP II)  
 Caroline John       "  
 Sheila Dunn       "

4th ARTIST CALL: Walter Randall to await call at Hotel.

(Friday, 3rd April)

TRANSPORT: 45 seater coach at parking space at 7.00 a.m.  
to leave at 7.15 a.m.

PROPS: 2 men + Van on location at 7.30 a.m.

PROP CARS: Doctors Car on location at 7.30 a.m.

ARMOURER: 7.30 a.m. on location.  
VISUAL FX:

FIREMAN: 8.00 a.m. on location.

CATERERS: 6.45 a.m. on location to provide  
BREAKFAST at 7.30 a.m. (25 people)

+  
LUNCH (45 people)

BERRY & WIGGINS (6): 2.00 - 5.00 p.m.

SPECIAL REQS:

- 1) Walkie talkies
- 2) Loudhailers
- 3) Guns, Carbines, SLR's
- 4) Boxes, mattresses etc. for sturts
- 5) 2 SIGNS for Hut Door + RSF Symbols
- 6) Overcrank camera facility
- 7) Bullets FX. and smoke
- 8) Doors opening gadget
- 9) Sacking for interior hut
- 10) Sash and screw eyes
- 11) WIG for Roy Scammell (Doubling for WYATT)
- 12) Planks for ruts



(Friday, 3rd April)

ITINERARY:

7.15 a.m. Leave for location

7.30 a.m. Arrive location - BREAKFAST

8.00 a.m. Shoot WASTEGROUND (WARP II)  
DOCTOR/BENTON/SOLDIERS  
19A-1/3, 2/4, 12, 5,6,14,13,15,8,10,11  
7/9,10A, X, Y  
38C-2  
? 38C-1 (if without EXTRAS) ?

10.00 COFFEE

10.30 Finish WASTEGROUND  
Move to HUT AREA + HAVOC SOLDIERS  
(except Roy Scammell) change into  
WARP I uniforms  
11.00 Shoot DOCTOR'S HUT SEQ.  
DOCTOR/LATIMER (WARP I)  
3-1, 3,5,7,2,4,6,9,8  
3X-1 CSO Material  
BRIGADIER/LIZ/PETRA (WARP II)  
37B-1  
LATIMER - change into WARP II uniform  
DOCTOR (WARP II)  
18-1,2,3  
DOCTOR/LATIMER/BENTON (WARP II)  
19-2,1,3,5,6,4,7

1.00 LUNCH

2.00 Shoot HIGH TANK FALL  
WYATT (Roy Scammell doubling) (WARP II)  
19E-14,16,22

3.00 Move to WASTEGROUND  
Shoot SLOCUM's murder (WARP I)  
BENTON/SLOCUM/SOLDIERS/VICTIM SOLDIER  
4-1,3,2/4, 5/7/9, 6/8, 10, 11

4.00 TEA

4.30 Continue WASTEGROUND.

5.30 WRAP + TRAVEL back to TC.  
approx.

Monday, 6th April

STAGE 2, EALING

UNIT CALL:

9.30 on Stage

1st ARTIST CALL:

8.30 a.m. for MU/WR

Caroline John

(WARP I)

9.00 a.m. for MU/WR

John Pertwee

DESIGN:

- a) Doctor's Hut set - WARP I dressing
- b) Drill Head set
- c) Central Control Area (Also 7th and 8th April)

SHOOTING ORDER:

- TK 6B - DOCTOR, ~~WARP~~ (WARP I) - HUT
- 6 - DOCTOR (WARP I) - HUT
- 7 - DOCTOR (WARP I) - HUT
- 16 - DOCTOR (WARP I) - HUT
- 6A - DOCTOR in NIGHTMARE WARP  
Black limbo backing
- 6B - DOCTOR, ~~WARP~~ (WARP II) - HUT
- 17 - DOCTOR materialises in WARP II - HUT

VISUAL FX:

9.00 a.m. on Stage



ITINERARY:

9.30 a.m. Set up, light and start shooting

10.30 approx. COFFEE

10.50 Continue shooting

1.15 LUNCH

2.15 Continue shooting

3.30 approx. TEA

3.50 Continue shooting

5.30 p.m. WRAP

SPECIAL REQS:

- 1) 2 sets of dressing for HUT
- 2) DOCTOR'S CAR on Stage at 9.00 a.m.
- 3) Fairground mirror + motor generator
- 4) 2 areas of black drapes  
(1 enclosed)
- 5) Anomorphic lens system  
(+ stand-by on 7th April)
- 6) 5.7 lens
- 7) Tardis Console F/P
- 8) Panel of dials
- 9) Panel of circuit breakers
- 10) Revolving platform for DOCTOR + Tardis console
- 11) 15 pairs overshoes (also 7th and 8th)
- 12) 2 smoke guns
- 13) Overcrank and undercrank facilities (15-48)
- 14) Pliable plastic mirror (SFX)
- 15) Model of Drill Head
- 16) Small wind machine (Directional hose)
- 17) Compressed air for console

Tuesday, 7th April

STAGE 2, EALING

UNIT CALL: 9.30 a.m. on Stage

ARTIST CALL: John Levene - To be notified (Standby day)  
Olaf Pooley - To be notified (Standby day)

Jon Pertwee (Standby day)  
Caroline John "

VISUAL FX: 9.00 a.m. on Stage

SET: DRILL HEAD.

SHOOTING ORDER: TK 8  
9  
10  
11  
12  
13  
20  
21  
22  
39  
40  
+ AUX. CSO Material of Drill Head

Model - Drill Head  
TK 20  
27

Model - Complex  
TK 28 (Puppet Theatre??)  
38

Red Hot Lava  
AUX. CSO Material

SPECIAL REQS: 1) Overcrank and undercrank facilities  
2) 2 smoke guns, gunge etc. Dry Ice etc.  
3) Molten mass for Drill head.

ITINERARY: As before



Wednesday, 8th April

STAGE 2, EALING

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UNIT CALL: 9.30 a.m. on Stage

1st ARTIST CALL: 8.30 a.m. for MU/WR

John Levene - FULL PRIMORD MU

2nd ARTIST CALL: 9.00 a.m. for MU/WR

Olaf Pooley - FULL PRIMORD MU

SETS: Central Control.

SHOOTING ORDER: TK 31 BENTON transformation (REVERSE MU)

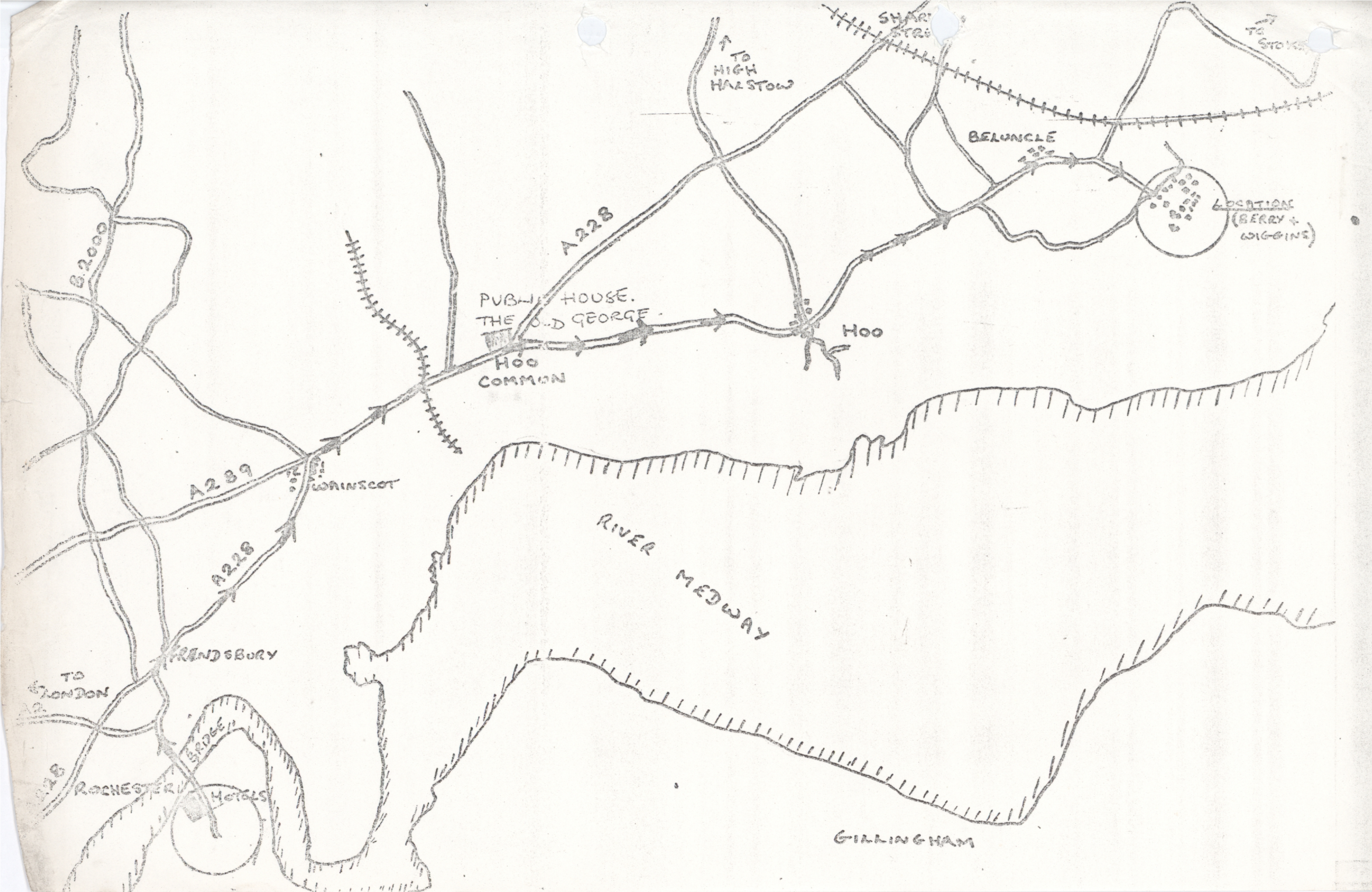
TK 42 STAHLMAN transformation (REVERSE MU)

SPECIAL REQS: 1) Humps, nails, noses, teeth etc.

ITINERARY: As before

\* \* \* \* \*











File

EPISODE 1 - All Warp I


Slate	Shot	Script Ref.	Description	Notes
111 102	TK 1-1	I-1	<u>GATES AREA</u>  BCU DOCTOR driving car L to R. singing an excerpt from opera at top of his voice.  (Camera in passenger seat)	DOCTOR + Car  <u>Song Cont.</u>
211	1-2	I-1	VLS ROAD by Refinery. CAR drives into shot with the DOCTOR still singing on the clear morning air. PAN CAR R to L to reveal refinery works. HOLD FRAME at road junction for incoming cut. He finishes song <u>before</u> junction.	"  <u>Song Cont.</u>
313	1-3	I-1	LS ROAD JUNCTION. CAR turns corner with the DOCTOR having finished his song. PAN him past Security Hut as he waves to the SECURITY MEN, and the gate is raised. PAN on to full-frame of sign.  "Restricted Area" Keep Out.	" + SIGN



Slate	Shot	Script Ref.	Description	Notes
94/1	TK 1A-1	I-2	<p><u>COMPLEX AREA: R 201</u></p> <p>CU HARRY SLOCUM cycling along whistling, moving from L to R. Shot is an echo of 1 -1  <u>(Camera in rear of tracking Cam. car)</u></p>	<p>SLOCUM + Bike, Toolbox <u>Shoot MUTE</u> + record whistling track</p> <p>Erect <u>DOOR/NOTICE</u></p>
95/2	1A-2	"	<p>LS PANNING shot of SLOCUM on bike, whistling. He is moving L to R. We PAN him pas "Rail Area". He dismounts, parks his bike, detaches his toolbox, and moves towards camera.</p> <p>BROMLEY X's from R into M2-s.</p> <p><u>SLOCUM</u>: (<u>Friendly</u>) Hello, John. How's it going in there?</p> <p><u>BROMLEY</u>: Still drilling away like mad ....</p> <p><u>SLOCUM</u>: Sounds like the dentist!</p> <p><u>BROMLEY</u>: (<u>GRINS</u>) Yeh. You could say that ...</p> <p>Let BROMLEY go and hold on SLOCUM to bunker entrance.  PAN on to full-frame of notice.</p>	<p>SLOCUM BROMLEY + Bike Toolbox</p> <p>DOOR + Notice</p>

Slate	Shot	Script Ref.	Description	Notes
96/3	TK 2-1	I-9	<u>COMPLEX AREA: R 201</u>  Side MS BUNKER ENTRANCE. SLOCUM emerges, carrying wrench. He is walking as though in a dream. PAN him L to R into LS.	SLOCUM  <u>Wrench Cont.</u>
103/3	2-2	"	<u>Hand-held Cam.</u> TRACKING MCU SLOCUM staggering along. He is gripped by an awful agony. His face twists into an awful grimace. He puts his hands up to his temples. <u>(If WRENCH allows - otherwise left hand only)</u>  He is trying to fight the "alien" take-over but he is losing.  We PAN him R as he stumbles towards the iron steps.	SLOCUM  <u>Hand/Wrench Cont.</u>
97/3	2-3	"	CMS IRON STEPS. SLOCUM enters shot and collapses against them. His agony increased. The take-over is almost complete.	SLOCUM  <u>Hand/Wrench Cont.</u>
Extra Shot 104/1	2-3A	"	As Slocum falls L on iron rail. Pan L to step.	
100/3 100/1	2-4	"	CMS WINDOW of HUT, close to Complex and Iron steps.  TECHNICIAN looks up and spots OOV SLOCUM. He moves to door.	TECHNICIAN



Slate	Shot	Script Ref.	Description	Notes
101/2	TK 2-5	I-9	<p>MLS HUT. TECHNICIAN emerges. We PAN him R to L to SLOCUM. He thinks SLOCUM has been taken ill. He moves into L2-s with SLOCUM.</p> <p>As he touches him, SLOCUM turns and swipes savagely at him. The TECHNICIAN takes a step back.</p> <p><u>NB:</u> <u>End PAN</u> before TECHNICIAN's arrival.</p>	<p>TECHNICIAN SLOCUM</p> <p><u>Slocum's Cont.</u></p> <p>Wrench</p>
8/3	2-6	"	<p>CMS SLOCUM collapsed against steps. TECHNICIAN enters R frame, and touches SLOCUM. Savage swipe as before.</p> <p>HOLD on SLOCUM, WHIP-PAN him as he lunges fwd. and hurls the TECHNICIAN to ground - oov.</p> <p>HOLD on SLOCUM, his face twisted with inexplicable fury.</p>	<p>SLOCUM TECHNICIAN</p> <p><u>Slocum's Cont.</u></p> <p>Wrench</p>
102/3	2-7	"	<p>H/A TECHNICIAN hurled into shot on ground. He looks up fearful - no hamming please!</p>	<p>TECHNICIAN SLOCUM</p> <p>Wrench</p>
99/1	2-8	"	<p>L/A TECHNICIAN's POV. CS SLOCUM. He raised wrench and strikes into camera with savage fury.</p>	<p>SLOCUM + Wrench <u>RECORD SCREAM</u></p>
	2-9	"	<p><del>Side Angle CU.</del> SLOCUM rises into pre-focused set-up from first blow, pauses a beat and strikes again. There is the glare of madness in his eyes.</p>	<p>SLOCUM Wrench</p>

Slate	Shot	Script Ref.	Description	Notes
153/2	TK 3-1	I-23	<p><u>DOCTOR'S HUT AREA</u> (<u>WARP I</u>)</p> <p>MLS DOCTOR driving car across tarmac towards camera.</p> <p>It is a "character entrance" after a biting tagline from STAHLMAN - so flamboyantly fast!</p>	DOCTOR + Car
157/2	3-2	"	<p>MLS DOCTOR'S HUT.</p> <p>A UNIT SENTRY (LATIMER) is patrolling across in front of the hut, when he reacts to the advancing DOCTOR.</p> <p>He X's R and exits to meet him. He enjoys his exchanges with the DOCTOR .....</p>	LATIMER
154/2	3-3	"	<p>LS DOCTOR approaching in car. UNIT SENTRY enters L. DOCTOR drives up and stops.</p> <p><u>LATIMER</u>: (CHEERFUL) Morning, sir.</p> <p><u>DOCTOR</u>: Hello. Any sign of Slocum, yet?</p> <p><u>LATIMER</u>: No. We're still searching for him.</p> <p><u>DOCTOR</u>: (HEAD TURN) Rather a nasty business ...</p>	DOCTOR LATIMER  Car
158/2	3-4	"	<p>CU DOCTOR</p> <p><u>DOCTOR</u>: (HEAD TURN Towards LATIMER) Rather a nasty business ...</p>	DOCTOR



Slate	Shot	Script Ref.	Description	Notes
155/2	TK 3-5	I-23	CU LATIMER.  <u>LATIMER</u> : Yes. (SLY GRIN) Still, you should be safe in there. I'm sure this Harry Slocum won't have one of your funny gadgets!	LATIMER
158/2	3-6	"	CU DOCTOR  <u>DOCTOR</u> (MOCK ANNOYED) Funny gadgets!  He turns away and reaches into his pocket.	DOCTOR + Car
156/5	3-7	"	<i>TILT up from pocket as Dr</i> <i>takes device out to</i> M2-s LATIMER/DOCTOR  <u>DOCTOR</u> : Funny gadgets!  He turns away and reaches into his pocket and produces an electronic door-opening device, which he holds up and presses.	DOCTOR LATIMER + Gadget Car  <u>DUB SOUND</u> <u>of Device</u>
160/1	3-8	"	<u>Camera inside Garage Doors</u>  DOORS open smoothly to reveal LATIMER/DOCTOR + Car. DOCTOR still has device held up. DOCTOR turns to amused SENTRY.  <u>DOCTOR</u> : (DEADPAN) It's only a door-handle.	"

Slate	Shot	Script Ref.	Description	Notes
159/3	TK 3-9	I-23	<p>MCU DOCTOR.</p> <p><u>DOCTOR:</u> (TURNS TO SENTRY) It's only a door-handle.</p> <p>As DOCTOR drives off, PAN to MCU SENTRY, who moves u/s to overcome Continuity problems in studio.</p> <p>SENTRY looks after OOV DOCTOR with great amusement.</p>	<p>a/b</p> <p>CAR now rope-hauled to avoid fire hazard.</p>
	3X-1	"	<u>CSO BACKING FOR USE IN STUDIO</u>	



Slate	Shot	Script Ref.	Description	Notes
	TK 4-1	I-27	<u>BALLOON HUTS/WASTEGROUND AREA</u>  VLS UNIT SOLDIERS covering ground and moving R to L.  SGT. BENTON enters f/g from R, stops and looks at them.	UNIT SOLDIERS BENTON
	4-2	"	L/A CU BENTON.  <u>BENTON:</u> (SHOUTING) Come on! Spread out a bit more! There's a lot of ground to cover!	BENTON
	4-3	"	<u>BENTON'S POV:</u> VLS SOLDIERS.  One raises his arm in acknowledgement and they fan out.	UNIT SOLDIERS
	4-4	"	<u>Resume 4-2:</u> CU BENTON.  Satisfied, he watches for a moment then turns and leaves frame.	BENTON

Slate	Shot	Script Ref.	Description	Notes
	TK 4-5	I-27	L/A LS BENTON trides fwd. into MCU.  (Angle to avoid seeing other TROOPS)  <u>BENTON:</u> (SHOUTING) Hey, Collins! Anyone else on your flank?	BENTON
	4-6	I-27	<u>BENTON'S POV.</u> VLS SOLDIER coming up towards ruined building. He waves an arm to show "negative" or shouts back: "No, Sgt.!"	VICTIM SOLDIER
	4-7	"	<u>RESUME 4-5:</u> BENTON  <u>BENTON:</u> (SHOUTING) Check out those buildings. I'll see you on the far side!	BENTON
	4-8	"	<u>RESUME 4-6:</u> VLS SOLDIER  He either oknowledges visually or shouts, "Right, Sgt.!"	VICTIM SOLDIER
	4-9	"	<u>RESUME 4-7:</u> CU BENTON  <u>BENTON:</u> (SHOUTING) And keep your eyes peeled!  He moves off and we PAN him L, and see other searching soldiers in b/g.	BENTON



Slate	Shot	Script Ref.	Description	Notes
	TK 4-10	I-27	LS SIDE of BUILDING. SOLDIER appears around corner. We follow him to ruined building entrance. He goes in, rifle at the ready.	VICTIM SOLDIER
	4-11	"	ENTRANCE to Ruined BUILDING. SOLDIER enters.  We TIGHTEN on him as he looks into gloom.  Suddenly SLOCUM rises behind like a Fiend from Hell and puts a hairy hand around his throat - a grip of steel.  SOLDIER struggles uselessly, dropping his rifle.  SLOCUM yanks him down out of shot.	VICTIM SOLDIER  SLOCUM

Slate	Shot	Script Ref.	Description	Notes
129/2	TK 5-1	I-28	<p><u>NUCLEAR REACTOR AREA</u></p> <p><del>H/A MS shooting under "mini-red tank".</del></p> <p><i>Slocum hand round tank</i></p> <p><del>See FRET appear. As they hobble R to L, they motivate a</del></p> <p>TILT and ZOOM BACK to reveal SLOCUM. He leaves frame L.</p>	<p>SLOCUM</p> <p>+</p> <p>Supply wet rags to wipe of sbgan off tank.</p>
130/1	5-2	"	<p>LS MINI-RED TANK.</p> <p>SLOCUM advances quickly with a strange hobbling gate.</p> <p>We PAN him to doors which he pulls open and shuts again. As he shuts sliding door, action motivates a ZOOM IN to see SIGN: "NUCLEAR REACTOR SWITCHROOM"</p>	<p>SLOCUM</p> <p>+</p> <p>Sign</p>



Slate	Shot	Script Ref.	Description	Notes
204 205	TK 6-1	I-31	<u>FILMING ON STAGE:</u> (See separate script)  DOCTOR and CONSOLE dematerialise.	
196- 203	TK 6A-1	"	<u>FILMING ON STAGE:</u> (See separate Script)  DOCTOR and CONSOLE in NIGHTMARE WARP	
11	TK 6B-1	I-32	<u>FILMING ON STAGE:</u> (See separate Script)  DOCTOR / <del>WARP I LIZ</del> / <del>WARP II LIZ</del> and CONSOLE in NIGHTMARE WARP.	
2047 208	TK7	I-33	<u>FILMING ON STAGE</u> (See separate Script)  DOCTOR and CONSOLE materialise	
212 4215	TK8	I-35	<u>FILMING ON STAGE</u> (See separate Script)  DRILL HEAD - No Artists.	
11	TK9	I-42	<u>FILMING ON STAGE</u> (See separate Script)  DRILL HEAD - No Artists	

END EPISODE ONE

Slate	Shot	Script Ref.	Description	Notes.
212 + 215	TK 10	II-2	<u>FILMING ON STAGE</u> (Separate Script) DRILL HEAD AREA	
"	TK 11	II-4	<u>FILMING ON STAGE</u> (Separate Script) DRILL HEAD AREA	
"	TK 12	II-6	<u>FILMING ON STAGE</u> (Separate Script) DRILL HEAD AREA	
"	TK 13	II-8	<u>FILMING ON STAGE</u> (Separate Script) DRILL HEAD AREA	



Slate	Shot	Script Ref.	Description	Notes.
174/204	TK 14-1	II-17	<p><u>CATWALK AREA "A"</u></p> <p>MLS BRIGADIER/DOCTOR climb up ladder into shot. They move downwards towards camera. BRIGADIER f/g R - DOCTOR f/g L</p> <p><del>BRIGADIER: (GLAD TO GET INTO FRESH AIR) I shouldn't like to go through that again.</del></p> <p><del>DOCTOR: No. Not at all pleasant.</del></p> <p>BRIGADIER: Look, <sup>I need</sup> I'd like some answers, Doctor. What <u>did</u> happen to Slocum?</p> <p>DOCTOR: Some sort of retrogression of the body cells.</p> <p>BRIGADIER: I don't understand.</p> <p>DOCTOR: Neither do I - not fully. Not yet.</p> <p>BRIGADIER: (HEAD TURN) It looked as if he was turning into some sort of animal.</p>	DOCTOR BRIGADIER
178/2	TK 14-2	"	<p>CU BRIGADIER</p> <p>BRIGADIER: (HEAD TURN) It looked as if he was turning into some sort of animal.</p>	BRIGADIER

Slate	Shot	Script Ref.	Description	Notes
176/2	TK 14-3	II-17	<p><i>a</i> MS DOCTOR. He moves <u>on speech</u>, along CATWALK T-Junction.</p> <p>DOCTOR: Yes. But the process was relatively slow. And it wasn't completed ....</p> <p>BRIGADIER: (OOV) I'm going to have a devil of a job keeping this quiet.</p> <p>DOCTOR: (DEEP IN HIS OWN THOUGHTS) But why wasn't the metamorphis completed?</p>	DOCTOR BRIGADIER (oov)
179/1	TK 14-4	"	<p><i>Cen</i> MCU BRIGADIER</p> <p>BRIGADIER: <i>That horse he was making</i> <del>That screeching</del> <del>noise ...</del> Have you ever heard anything like it before?</p>	BRIGADIER
177/2 or 3	TK 14-5	"	<p><i>Bcen</i> MCU DOCTOR</p> <p><i>I have</i> DOCTOR: (LOOKS TOWARDS OOV. BRIG) <del>Something rather like it.</del> Much louder, of course - but basically the same noise.</p> <p>BRIGADIER: (OOV) Where?</p> <p>DOCTOR: <i>It</i> Krakatoa - in the Sundra Straits <i>during the</i> <i>volcanic eruption of 1883</i></p>	DOCTOR BRIGADIER (oov)



Slate	Shot	Script Ref.	Description	Notes
	TK 14-6	II-17	CU BRIGADIER  <u>BRIGADIER:</u> Krakatoa?	BRIGADIER
	TK 14-7	"	CU DOCTOR  DOCTOR: In 1883, as I recall, I visited the area in the Tardis when the island was erupting. As the volcano exploded the air was rent with that screeching noise.	DOCTOR
18/1	TK 14-8	"	CU BRIGADIER  <i>Beligme</i> <u>BRIGADIER:</u> Are you <del>suggesting</del> that there's some link between Slocum and the eruption of Krakatoa?	BRIGADIER
17/2/3	TK 14-9	"	<i>Ben</i> CU DOCTOR  DOCTOR: There could be. <i>Looks onto to Barton (boy)</i>	DOCTOR
180/1	TK 14-10	"	CU BRIGADIER  He reacts then turns and looks to his right, on boot clatter.	BRIGADIER

Slate	Shot	Script Ref.	Description	Notes
	TK 14-11	II-17	<p>MLS STAIRS. SGT. BENTON appears</p> <p>PULL BACK on his approach to reveal BRIGADIER f/g R.</p> <p><u>BENTON</u>: (BREATHLESS) Sir. Wyatt and the technician. They've disappeared.</p> <p><u>BRIGADIER</u>: What do you mean ..?</p> <p><u>BENTON</u>: Cleared off, sir, before the Medics could look at them. I thought they were too ill to move ...</p> <p><u>DOCTOR</u>: (ENTERING for C3-s) I think you'd better find them quickly.</p> <p><u>BRIGADIER</u>: (TO BENTON) Come on!</p> <p>BRIGADIER/BENTON race off. HOLD on DOCTOR X'ing R in f/g.</p>	<p>DOCTOR BRIGADIER BENTON</p> <p><u>Cont. at end of shot.</u></p>
	TK 14-12	"	<p>L/A Shooting up CATWALK "A"</p> <p>BENTON/BRIGADIER appear in shot and clatter down iron steps as fast as possible.</p> <p>PAN them past camera and out R.</p> <p>(BUFFER SHOT: To get them away from DOCTOR to make following sequence make sense)</p>	<p>BRIGADIER BENTON DOCTOR</p>
	TK 14-13	"	<p>MCU DOCTOR, looking out deep in thought. He turns around and happens to look upwards.</p>	<p>DOCTOR</p>



Slate	Shot	Script Ref.	Description	Notes
56/11	TK 14-14	II-17	L/A POV. LS High up on CATWALK, we see WYATT silloutted against the sky.  He has a strange ape-like stance. He holds rifle in one hand. We cannot make out his face.	WYATT + Rifle
182/2	TK 14-15	"	<u>RESUME MCU DOCTOR (14-13)</u>  <u>DOCTOR: (SHOUTING) Hey!</u> <u>Wyatt? Want!</u>	DOCTOR
50/1	TK 14-16	"	<u>RESUME L/A POV. (14-14)</u>  WYATT, startled, turns and moves off quickly with an ape-like, hobbling gate. He trails his rifle like a club.	WYATT + Rifle
55/1 Reshoot 183/1	TK 14-17	"	H/A Shooting down through Ladder protector.  DOCTOR looking up. He moves to end of Catwalk to see if the Brigadier is still in sight, then returns and starts to climb ladder.	DOCTOR

Slate	Shot	Script Ref.	Description	Notes
53/5	TK 14-18	II-17	L/A MCS CATWALK.  WYATT's booted FEET enter shot. He is trailing rifle. He moves fast but it is a kind of hobble.  (REASON: His mutating feet are finding it a hard squeeze in Army Boots)  He moves from R to L.	WYATT
54/2	TK 14-19	"	LS TOP of LADDER PROTECTOR. DOCTOR appears and runs fwd, exiting L.	DOCTOR
59/2	TK 14-20	"	L/A VLS CATWALK. WYATT appears R and we PAN him as he runs R to L and he disappears.  (Shoot to avoid R end of CATWALK)	WYATT
50/1	TK 14-21	"	ZOOMED VERSION of 14-20.  DOCTOR appears. We PAN him R to L and he disappears. (FRAMING as above.)	DOCTOR



Slate	Shot	Script Ref.	Description	Notes
44/1	TK 14A-1	II-17	<u>CATWALK "C" (SMALL FALL AREA)</u>  L/A Shooting up, from R, LADDER.  DOCTOR runs into shot and looks down.  He starts to climb down ladder. <i>Slide</i>	DOCTOR
46/2	TK 14A-2	"	MS Bottom of LADDER with Small TANK f/g. DOCTOR climbs into shot. He reacts to seeing WYATT (OOV)	DOCTOR
64/2	TK 14A-3	"	MS WYATT crouching by second TANK  ZOOM IN to CU of his savage, semi-beastial face.  <u>(DONT shoot to see ground as we are cheating geography. We are supposed to be up higher than we really are.)</u>	WYATT
47/2 608.	TK 14A-4	"	<u>Hard held</u> : MCU DOCTOR  PAN him L as he clears steps and comes a pace fwd.  <u>DOCTOR:</u> Wyatt, Listen .... you need help ...	DOCTOR

Slate	Shot	Script Ref.	Description	Notes
63/2	TK 14A-5	II-17	<u>Hand-held</u> : MCU WYATT  He moves away from tank. His movements are rapid and wolf-like swaying slightly L and R.	WYATT
61/3	TK 14A-6	"	MLS DOCTOR trapped against rail. WYATT enters R frame. big in f/g.	DOCTOR WYATT
65/1	TK 14A-7	"	CU WYATT glaring balefully, winding himself up for attack .... swaying.	WYATT
48/1	TK 14A-8	"	CU DOCTOR preparing to meet attack.	DOCTOR
66/1	TK 14A-9	"	<u>RESUME 14A-5</u> : MCU WYATT  He raises rifle and moves in to attack. WHYATT makes 3 smashes to camera.  <u>Hand-held, and make Subjective from DOCTOR'S POV.</u>	WYATT  + fibre-glass rifle

(1st  
take  
66)



Slate	Shot	Script Ref.	Description	Notes
49/2	TK 14A-10	II-17	MCU DOCTOR. <u>Hand-held</u>  Follow his movements for quick inter-cutting with 14A-9.  He is ducking from rifle blcws.	DOCTOR
66/1	TK 14A-11	"	M2-s DOCTOR b/g L / WYATT f/g R  WYATT makes 3 smashes, which the DOCTOR avoids as per 2 previous shots.  This is ACTION MASTER if Req. WYATT starts to go over Rail.	DOCTOR WYATT (Double)
(2nd slate 66)	TK 14A-12	"	L/A MLS CATWALK ( <u>Camera on ground</u> )  REPEAT ACTION - WYATT (Double) goes over rail with impetus of 3rd swing.  DOCTOR moves to Rail and looks down at cheated eyeline.	DOCTOR WYATT (Double)  <u>SOUND</u> Falling death screech
67/2	TK 14A-13	"	5 L/A CU DOCTOR into shot. He looks down.	DOCTOR

Slate	Shot	Script Ref.	Description	Notes
194/1-2	TK 14A-14	II-17	H/A VLS DOCTOR'S POV. of Ground Below.  WYATT spread-eagled on ground. SOLDIER + Extras come running in. They look up on DOCTOR's OOV dialogue.  <u>DOCTOR</u> : (OOV) Don't touch Him!	WYATT SOLDIER Extras DOCTOR: for OOV line
69/2	TK 14A-15	"	L/A MCU DOCTOR  <u>DOCTOR</u> : (SHOUTING) Don't touch him! Whatever you do - DON'T TOUCH HIM!  PAN R with DOCTOR as he moves off catwalk.	DOCTOR
45/1	TK 14A-16	"	L/A LADDER. ( <u>Set up as 14A-1</u> ) BROMLEY appears and stands swaying.  ZOOM IN on him.	BROMLEY



Slate	Shot	Script Ref.	Description	Notes
1105/2	TK 15-1	II-49	<p><u>COMPLEXAREA: R201</u></p> <p>LS LIZ approaches on her way to Central Control.</p> <p>We PAN her past the low bunker and ZOOM IN to register BROMLEY emerging tattered and filthy. His condition has deteriorated further.</p>	LIZ BROMLEY
206 207	TK 16-1	II-55	<p><u>FILMING ON STAGE</u> (Separate Script)</p> <p>DOCTOR, CONSOLE, CAR dematerialise.</p>	

Slate	Shot	Script Ref.	Description	Notes
208 213 214	TK 17-1	III-9	<u>FILMING on STAGE</u> ( <u>Separate Script</u> )  DOCTOR and CONSOLE materialise in HUT.	
161/2	TK 18-1	III-11	<u>DOCTOR'S HUT AREA</u>  MCS HUT DOORS. ( <u>Shot L/A from R to avoid liquid container</u> )  DOCTOR opens door and peers out.	DOCTOR + Sign
163/1 Reshoot 192/1 (2 takes)	TK 18-2	"	DOCTOR'S POV. LS SQUARE, surrounding the hut.  We PAN from L to R. The place is empty. (We hope!)	
162/2	TK 18-3	"	MCS HUT. DOCTOR at end of his survey. ( <u>Shooting from L side</u> )  He opens doors and spots SIGN. "TECHNICAL STORES". He is puzzled, and goes inside again.  PAN L to end on RS Sign.	DOCTOR + Sign



Slate	Shot	Script Ref.	Description	Notes
168/2	TK 19-1	III-11	<p><u>DOCTOR'S HUT AREA</u></p> <p>MS HUT. (<u>Camera shooting from L. side</u>)</p> <p>DOCTOR "drives" out in car pulled OOV by rope (SAFETY REGS)</p> <p>PAN CAR R. It stops. DOCTOR gets out of car and exits L. He leaves car "ticking over".</p>	<p>DOCTOR + Car (to be pulled out) <u>SOUND</u> to cover tracks</p>
169/1	TK 19-2	"	<p>CMS DOORS. DOCTOR enters R and shuts them. He examines the sign, picking at it with his finger. It has been up a <u>long time</u>!</p> <p>The DOCTOR is baffled. We PAN him R back to car and he ducks as phantom shot rings out. (We see SENTRY rear if fire regulations allow shot to be fired). The CAR is actually ticking over in this shot.</p>	<p>DOCTOR LATIMER Sign Car</p>
170/1 19/2	TK 19-3	"	<p><u>Ground level shot.</u> DOCTOR hits the deck to avoid rifle-fire. He looks around trying to locate source.</p>	<p>DOCTOR</p>

Slate	Shot	Script Ref.	Description	Notes
174/2	TK 19-4	III-11	DOCTOR'S POV. LOW ANGLE LS LATIMER, in RSF Uniform He has his rifle to his shoulder and is re-cocking his rifle. (Check procedure with <u>Armcurer</u> )	LATIMER Rifle Warp II unif.
170 2 19)	TK 19-5	"	MCU DOCTOR: He starts to rise.  <del>DOCTOR: Hey! What's the idea ...</del> <i>What do you think you're doing</i> He has to duck as a second imaginary round flies past his ear. He jumps into car.	DOCTOR
193/1	TK 19-6	"	LS CAR. DOCTOR jumps in, gets into gear and races away, his head low to avoid phantom bullets.  PAN him R to L as he makes "Bonny-and-Clyde" get-away, zig-zagging like mad.	DOCTOR + Car



Slate	Shot	Script Ref.	Description	Notes
173/203	TK 19-7	III-11	<p>MS LATIMER firing. (If Fire Reg. allow)</p> <p>He moves fwd. and SGT. BENTON comes up from b/g R. for 2-s. BENTON is also in RSF Uniform.</p> <p><u>LATIMER</u>: It's a saboteur! He was in the technical stores!</p> <p><u>BENTON</u>: Get after him!</p> <p>LATIMER exits R. BENTON produces whistle and blows shrill blasts.</p>	<p>LATIMER BENTON (Warp II)</p> <p>+ Rifles Whistle</p>
136/1	TK 19A-1	"	<p><u>BALLOON HUTS AND WASTEGROUND AREA</u></p> <p>FRONTAL CU DOCTOR driving fast.</p> <p>(<u>Camera in front seat -</u> <u>Doctor cheated in back seat</u>)</p> <p>Shoot as BUFFER MATERIAL.</p>	<p>DOCTOR + Car</p>
138/1	TK 19A-2	"	<p>(<u>Camera in back seat of car</u>)</p> <p>DOCTOR f/g R in Car. driving. SOLDIERS ahead with rifles raised in path of the car. They open fire.</p>	<p>DOCTOR SOLDIERS + Car</p>

Slate	Shot	Script Ref.	Description	Notes
136/1	TK 19A-3	III-11	<u>RESUME 19A-1</u> FRONTAL CU DOCTOR, driving He puts his foot down and drives on with determined expression.	DOCTOR Car
138/1	TK 19A-4	"	<u>RESUME 19A-2</u> DOCTOR bears down on SOLDIERS They jump out of the path of the car just in time.	DOCTOR SOLDIERS Car
140/1	TK 19A-5	"	LS BENTON and two SOLDIERS running fast over start of wasteground - moving L to R. They carry rifles at the port.	BENTON SOLDIERS Rifles
141/2	TK 19A-6	"	LS SOLDIER on path. He is firing to L of frame.  DOCTOR in car bursts into frame from L. We hook on and PAN him R losing SOLDIER.	SOLDIER DOCTOR Car Rifle
142/1	TK 19A-7	"	L/A MS SOLDIER runs up and lets off rapid fire - cut R.	SOLDIER



Slate	Shot	Script Ref.	Description	Notes
143/2	TK 19A-8	III-11	<p>(Camera on logs in Cul-de-Sac)</p> <p>CAR sweeps into shot and skids into area. ZOOM BACK on car movement to show dead end. DOCTOR gets into reverse gear and starts to back out.</p>	DOCTOR + Car
144/1	TK 19A-9	"	<p>MS SOLDIER runs into shot <sup>over</sup> and fires one round from <sub>logs</sub> the hip.</p>	SOLDIER (Roy Scammell) + Warp II gun
146/2	TK 19A-10	"	<p>(Hand-held; Camera in Pass. seat)</p> <p>CU DOCTOR ducking as phantom bullet whines over his head. The Car is in the process of backing.</p>	DOCTOR Car
145/2	TK 19A-10A	"	<p><u>RESUME 19A-9</u> : MS SOLDIER</p> <p>He fires a second time and gun jams. He hurls gun OOV R. (To be caught by the blanket-holding team) We PAN him L to CAR just reaching apogee of backing movement.</p> <p>SOLDIER jumps into car the attack DOCTOR. We see SOLDIER (from 19A-7) in distance. PAN CAR L.</p>	<p>SOLDIER (Roy Scammell) SOLDIER</p> <p>+ Blankets ARMOURER PLEASE NOTE !</p>

Slate	Shot	Script Ref.	Description	Notes
147/2	TK 19A-11	III-11	(Hand-held)  DOCTOR and SOLDIER struggling in Car for control of car. Lots of f/g action.	DOCTOR SOLDIER (Roy Scammell) Car
139/11	TK 19A-12	"	(Camera on grassy bank)  L/A Composition with cans and iron junk in b/g.  CAR into shot from R. DOCTOR and SOLDIER wrestling for control. The CAR turns and SOLDIER is hurled off and past cam. R. PAN L with Car and let it go out of frame.	"
149/11	TK 19A-13	"	L/A Portion of wasteground. (Close to Upright Wall)  SOLDIER into shot. <sup>3</sup> / <sub>4</sub> He raises rifle and fires off L.	SOLDIER
148/11	TK 19A-14	"	ZOOMED IN shot of CANS on Tarmac. As CAR enters shot, ZOOM OUT and PAN CAR past Wall where "bulleta" ricoshet off agreed area. Let Can leave frame L.	DOCTOR Car  SFX. Bullets Planks for troughs to save axle.
150/6	TK 19A-15	"	<u>RESUME 19A-13</u> SOLDIER lowers rifle. PAN him L as he runs off into 2-s with 2nd SOLDIER. Both continue chase, moving L.	SOLDIER (Scammell) SOLDIER)



737/1 Extra Side Profile Doc  
 driving -  
 gear changes etc

32.

Slate	Shot	Script Ref.	Description	Notes
	TK 19A-X	III-11	Shoot footage of FOOT on ACCELERATOR (Static Car)  (For discretionary use)	DOCTOR's Foot Car
137/1	TK 19A-Y	"	Shoot footage of GEAR CHANGING (Static Car)  (For discretionary use)	DOCTOR's Hand Car
5/1	TK 19B-1	"	<u>AVENUE OF HUTS</u>  ZOOMED IN Composition. End of AVENUE. DOCTOR in CAR roars round corner from R.  On his approach, ZOOM BACK to LS and PAN CAR L to doorway of HUT. He jumps out of car. We do not see where he goes.	DOCTOR Car
4/2	TK 19B-2	"	LS as above. BENTON and LATIMER come racing. towards camera. <i>to R</i>	BENTON LATIMER

Slate	Shot	Script Ref.	Description	Notes
7/2	TK 19B-3	III-11	MLS CORNER of HUT. BENTON and LATIMER enter from L. PAN them R. BENTON spots CAR.	BENTON LATIMER
6/1	TK 19B-4	"	<u>BENTON'S POV.</u>  Empty CAR by doorway to Hut. <i>2 choices - 2nd zoomed in</i>	Car.
7/2	TK 19B-5	"	<u>RESUME 19B-3</u>  BENTON and LATIMER run fwd. and exit L	BENTON LATIMER
8/2	TK 19B-6	"	LS PUT. BENTON and LATIMER enter frame as they run into hut.  PAN with them and settle on f/g DUSTBINS. After a second, a lid rises as DOCTOR emerges from dustbin. He moves off R.	BENTON LATIMER DOCTOR  Dustbin + Blocks
9/3	TK 19B-7	"	LS DOCTOR rises from DUSTBIN (Mask the cheated dustbin)  PAN DOCTOR L as he half-runs, half-walks away, looking back with anxious glances. <i>See's Soldiers</i> He reaches steps to low-tanks <i>and hide behind steps</i> we let him disappear out L along low Catwalk. <i>up steps.</i>	DOCTOR  Dustbin + Blocks



Slate	Shot	Script Ref.	Description	Notes
57/1	TK 19C-1	III-11	<p><u>CATWALK "A"</u></p> <p>Side MCS: Steep Red Ladder. DOCTOR into shot from R, looking down at cheated eyeline.</p> <p>(We must suggest that he is getting higher and higher from the ground)</p> <p>DOCTOR continues up ladder and we TILT him from sight.</p>	DOCTOR
58/1	TK 19C-2	"	<p>L/A VLS Overhead CATWALK.</p> <p>DOCTOR into shot moving R to L. Suddenly he crouches to make himself as inconspicuous as pos.</p>	DOCTOR
52/2	TK 19C-3	"	<p>(Camera on Catwalk)</p> <p>DOCTOR drops into frame for Profile MCU.</p> <p>(FRAME so as not to see ground)</p>	DOCTOR
60/1	TK 19C-4	"	<p>H/A POV. DOCTOR's view of Ground.</p> <p>BENTON + TROOPS and Military activity. BENTON is directing the search with vigour. JEEP drives in with SOLDIERS aboard. Fortunately nobody looks up! (Why should they? They think he's on the ground!)</p>	BENTON SOLDIERS Jeep
51/1	TK 19C-5	"	<p><u>RESUME 19C-2</u></p> <p>DOCTOR rises and cautiously creeps away and exits L. He's trying to get to less exposed cover.</p>	DOCTOR

Slate	Shot	Script Ref.	Description	Notes
184/2	TK 19D-1	III-11	<p><u>SQUARE RED TANKS</u></p> <p>L/A MS LADDER.</p> <p>DOCTOR into shot. He looks down - slightly out L. He hurries up Ladder, get to the top, (<u>All shots cheated higher</u>) then peeps down over the edge - again slightly out L.</p>	<p>DOCTOR</p> <p>Fire extinguisher on rail</p>
195/1	TK 19D-2	"	<p>H/A POV. (<u>Shot from top of High-Fall Area</u>)</p> <p>TROOP activity involving BENTON and SOLDIERS. They are carrying on searching, pointing over to the L and up - but not seeing the DOCTOR.</p>	BENTON SOLDIERS
185/1 (takes)	TK 19D-3	"	<p>CU DOCTOR peering over the edge. He is wondering what to do. He senses something and turns, or hears a snarl.</p>	DOCTOR
188/1	TK 19D-4	"	<p>Deep 2-s DOCTOR turns round/BROMELY's leg into f/g L.</p>	DOCTOR BROMELY
186/3	TK 19D-5	"	<p>L/A DOCTOR's POV: MS BROMLEY.</p> <p>ZOOM to CU.</p> <p>He is very threatening.</p>	BROMELY
189/1 203	TK 19D-6	"	<p><u>RESUME 2-s (19D-4)</u></p> <p>DOCTOR rises and looks around in desperation for a weapon. He is also aware of danger of attracting the troops' attention. He looks back at BROMELY</p>	DOCTOR BROMLEY



Slate	Shot	Script Ref.	Description	Notes
187/2	TK 19D-7	III-11	L/A CMS BROMLEY swaying and snarling preparing to attack	BROMLEY
189/2 A3	TK 19D-8	"	CMS DOCTOR sees fire extinguisher. He grabs it, aware of its apparent absurdity as a weapon. He aims it at BROMLEY.	DOCTOR Fire Extinguisher
187/2	TK 19D-9	"	L/A MCU BROMLEY snarling. He hurls himself fwd. leaving R frame.	BROMLEY
190/1	TK 19D-10	"	(Camera on ground) L/A MLS SQUARE RED TANK. DOCTOR is attacked by BROMLEY. He covers BROMLEY with CO2. BROMLEY goes down in agony. DOCTOR edges past him and exits L. HOLD on BROMLEY writhing in pain.	DOCTOR BROMLEY Fire Extinguisher S/B to remove CO2 quickly

Slate	Shot	Script Ref.	Description	Notes
28/1	TK 19E-1	III-11	<u>BERRY WIGGINS TANK and SURROUND</u> (Camera on roadway)  BENTON running up into f/g R. looking up at TANK L. SOLDIERS in rear.  <u>BENTON</u> : There he is!	BENTON SOLDIERS
33/1	TK 19E-2	"	Camera shooting thru TANK STEPS: Straight on.  We see DOCTOR's FEET running through. Follow by TILTING OVERHEAD or TILTING SIDEWAYS - Continue to shoot through steps to disorientate viewer.	<u>ALL SHOTS ON TANK ARE MUTE</u>  Doctor  RECORD SOUND FX. later.
34/1 2 takes	TK 19E-3	"	(Camera on top of tank, - shooting across cone.)  DOCTOR runs up last few steps into shot and circles rail, moving fwd. and keeping crouched low so as not to expose himself as a target.	DOCTOR
35	TK 19E-3A	"	(Camera on top of tank - further L)  Narrow angled shot of RAIL as DOCTOR enters. PAN him R keeping him in MCS or CS as he looks for another way down. He looks across and stops horror- struck.	DOCTOR
	TK 19E-4	"	POV : MLS other side of Tank. WYATT looms up from behind Cone.	WYATT

MB  
Here are  
Slate 33  
This is the  
2nd

done  
- see index.



Slate	Shot	Script Ref.	Description	Notes
	TK 19E-5	III-11	CU DOCTOR horrified	DOCTOR
	TK 19E-6	"	PANNING MS WYATT as he starts to move fwd. R to L.	WYATT
	TK 19E-7	"	MCU DOCTOR. He backs away R to L	DOCTOR
	TK 19E-8	"	<u>RESUME 19E-6</u>  MS WYATT. He suddenly returns L to R and leaps over Cone guide rail to cut off DOCTOR's escape route.	WYATT
	TK 19E-9	"	<u>RESUME 19E-3</u>  MCS RAIL. DOCTOR continues R to L. He picks up piece of pipe and continues advance.	DOCTOR + piping
	TK 19E-10	"	<u>RESUME 19E-8</u>  WYATT ducks under rail and now moves R to L.	WYATT
	TK 19E-11	"	L/A MCU DOCTOR He continues moving R to L. ending up near steps.	DOCTOR

Slate	Shot	Script Ref.	Description	Notes
7	TK 19E-12	III-11	PANNING MCU WYATT advancing R to L.  (We cannot see which side of the rail he is on)	WYATT
29/2	TK 19E-13	"	(Camera on ground)  TROOPS led by BENTON, coming running into shot from L. EXTRAS in b/g.  BENTON: When you see him, shoot!  <i>Soldiers aim up at tank</i>	BENTON TROOPS Extras
165/2 30	TK 19E-14	"	L/A Shooting up at TANK.  WYATT (Double) appears round bend of tank. He is outside the rail of the tank. He is ape-like, sure-footed.	WYATT (Double)
30/3	TK 19E-15	"	(Camera on ground)  MCU SOLDIER fires up at tank. (Shooting at anything that moves)	SOLDIER
167/1	TK 19E-16	"	L/A Shooting up at tank. (Both cameras)  WYATT (Double) turns and falls off the tank through shot.	2 CAMERAS WYATT (Double) + BOXES Mattresses



Slate	Shot	Script Ref.	Description	Notes
31/1	TK 19E-17	III-11	(Camera on ground) GROUP SHOT: SOLDIERS back away as body lands (OOV) EXTRAS in b/g	SOLDIERS Extras
	TK 19E-18	"	<del>CU Selected EXTRA or SOLDIER to falling body</del>	<del>SOLDIER/ Extra</del>
	TK 19E-19	"	<del>CU SOLDIER reacting to falling body</del>	<del>SOLDIER</del>
341 (2 takes)	TK 19E-20	"	(Cameraman on back, shooting up) BENTON, TROOPS, EXTRAS come into circled shot as if peering down at body. BENTON looks up for cut.	BENTON TROOPS EXTRAS
Reverse 2 Slate 33's (This is the first)	TK 19E-21	"	H/A (Camera on box) BCU BENTON looking up towards tower for DOCTOR. he is grim-faced.	BENTON Box for camera CROWD CONT.
166/1	TK 19E-22	"	POV. VLS EMPTY TANK. There is no DOCTOR.  After suitable footage - ZOOM IN to feature EMPTY RAIL	

Slate	Shot	Script Ref.	Description	Notes
18/3	TK 19F-1	III-11	<u>AVENUE OF HUTS</u> <u>(Hand-held camera)</u> MCS BACK of LIZ's HEAD/SHOULDERS as she walks along, we TRACK behind her so that we cannot see who she is. She passes one SENTRY and he springs to attention. She passes a second SENTRY and he too springs to attention. We follow the mysterious woman around the corner.	LIZ (Warp II outfit) Pistol/Whistle 2 SENTRIES
19/4 2nd clap.	TK 19F-2	"	L/A WOMAN'S BOOTS come striding into shot. PAN them L and settle on DOCTOR's FEET hiding behind hut projection. TILT UP to him and ZOOM IN to MCU to register his astonishment. <u>DOCTOR:</u> Liz!	LIZ DOCTOR
24/2	TK 19F-3	"	MLS DOCTOR'S POV: LIZ enters L. stops and turns round. We see her uniform and general get-up.	LIZ



Slate	Shot	Script Ref.	Description	Notes
20/1	TK 19F-4	III-11	CU DOCTOR astonished	DOCTOR
27/1	TK 19F-5	"	CU LIZ.  It's as if she has never seen the DOCTOR in her life.	LIZ
20/1	TK 19F-6	"	MCU DOCTOR a/b keeping under cover.  <u>DOCTOR</u> : Liz, it's <u>me</u> ! Don't you recognise me? Liz!!	DOCTOR
27/1	TK 19F-7	"	RESUME CU LIZ.  She doesn't.	LIZ
21/1	TK 19F-8	"	RESUME CU DOCTOR.  <u>DOCTOR</u> : What's happened to everyone around here? Have you all gone mad? And what are you doing in that ridiculous get-up?	DOCTOR
25/3	TK 19F-9	"	CMS LIZ She draws her pistol from its holster.  <u>LIZ</u> : Put your hands up.	LIZ

Slate	Shot	Script Ref.	Description	Notes
22/5	TK 19F-10	III-11	<p>MS DOCTOR</p> <p>As he moves fwd. PULL BACK to Deep 2-s with LIZ f/g L</p> <p><u>DOCTOR</u>: (MOVING FWD.) All right, Liz. A joke's a joke ...</p> <p><u>LIZ</u>: (HARSHLY) Get back!</p> <p>DOCTOR edges away. LIZ pulls whistle out of her pocket and blows,</p>	DOCTOR LIZ
26d	TK 19F-11	"	<p>MCU LIZ</p> <p><u>LIZ</u>: (HARSHLY) Get back!</p> <p>She takes out whistle and blows.</p>	LIZ
	TK 19F-12	"	<del>CU DOCTOR - too shattered to speak</del>	<del>DOCTOR</del>
23/2	TK 19F-13	"	<p>LS CORNER of HUTS. 2 SENTRIES rush in. PAN them L to GROUP and DOCTOR is dragged off.</p> <p><u>LIZ</u>: Take him away!</p> <p><u>DOCTOR</u>: Liz! This is ridiculous ....</p> <p>PAN GROUP R as they move away.</p>	LIZ DOCTOR 2 SENTRIES



Slate	Shot	Script Ref.	Description	Notes
216	TK 20-1	III-42	<u>FILMING ON STAGE: (Separate Script)</u>  DRILL-HEAD AREA	
216	TK 21-1	III-45	<u>FILMING ON STAGE: (Separate Script)</u>  DRILL-HEAD AREA	
<p><u>END OF EPISODE THREE</u></p> <p><u>EPISODE FOUR</u></p>				
212 + 215	TK 22-1	IV-11	<u>FILMING ON STAGE: (Separate Script)</u>  DRILL HEAD AREA.	

Slate	Shot	Script Ref.	Description	Notes.
10/1	TK 23-1	IV-32	<u>AVENUE OF HUTS</u>  LS HUTS. DOCTOR appears running R to L, casting anxious glances behind him in case BROMLEY is following behind. He comes up into f/g by DRUMS. As he peers around corner, we see LANDROVER in b/g L. parked on road.  DOCTOR looks around then moves out and u/s.	DOCTOR  Landrover
11/2	TK 23-2	"	LS COMPOSITION with BONNET of TRUCK f/g. + DOCTOR in b/g.  He moves fwd. towards truck. He tires near-side door. It is locked.  Suddenly he darts back and hugs the wall of the adjacent hut, dropping down on his haunches. 2 patrolling SENTRIES enter from L and we PAN them R. They do not see the DOCTOR. We lose DOCTOR on PAN.	DOCTOR 2 SENTRIES  Landrover



Slate	Shot	Script Ref.	Description	Notes
17/3	TK 23-3	IV-32	MCU DOCTOR. He breathes a sigh of relief and rises. <i>from old drums</i> Keeping a cautious eye on the OOV retreating SOLDIERS, he peers around the corner of the HUT in MCU f/g R.  We see the DRIVER of the LANDROVER approaching b/g L. DOCTOR ducks out of eyeline and then moves out and towards the rear of the truck to keep out of eyeline of advancing driver.	DOCTOR DRIVER  Landrover
12/2	TK 23-4	"	SIDE MS LANDROVER.  DRIVER enters R and unlocking door climbs in.	DRIVER  Landrover
14/4	TK 23-5	"	REAR of LANDROVER. DOCTOR appears and looks ahead	DOCTOR  Landrover
16/2	TK 23-6	"	LS AVENUE. SQUAD of TROOPS come marching in. An NCO shouts: "Right Wheel".  <i>(Sound left running of marching to cover following)</i>	5 SOLDIERS

Slate	Shot	Script Ref.	Description	Notes
144	TK 23-7	IV-32	<u>RESUME 23-5</u> : DOCTOR  He knows that he will be in the Soldiers eyeline in a few seconds. He scrambles into the back of the LANDROVER.	DOCTOR Landrover
131	TK 23-8	"	<u>RESUME 23-4</u>  DRIVER starts engine, gets into gear and vehicle moves off.  <u>DO NOT PAN.</u>	DRIVER Landrover
152	TK 23-9	"	L/A REAR of DASHBOARD. DOCTOR peeps out as vehicle drives off.	DOCTOR Landrover (Driver)
92 1/2	TK 24-1	IV-34	<u>ROADWAY LEADING TO R201</u>  LS LANDROVER moving along road - as directed.	(Driver) Landrover
93 1/2	TK 24A-1	"	<u>INT. TRUCK</u> MCS INT. LANDROVER. <u>Shot Static but with vehicle rock</u>  DOCTOR examines contents of LANDROVER and spots disaster suits. He starts to put one on.	DOCTOR Landrover + Disaster suits inside



Slate	Shot	Script Ref.	Description	Notes
106/1	TK 25-1	IV-37	<u>EXT. COMPLEX. R2C1</u>  Composition based on Static Red-FIREFIGHTING TRUCK.  LANDROVER sweeps into shot. F/G EXTRAS activity. LANDROVER DRIVER gets out and moves fwd. and out R.  MEN are near the fire Vehicle donning disaster suits. A SENTRY is posted nearby.	DRIVER SOLDIERS EXTRAS
107/2	TK 25-2	"	CU REAR of LANDROVER. DOCTOR is now in the disaster suit. He peers out of the back of the vehicle - he is very cautious.	DOCTOR in Dis. Suit Landrover
109/3	TK 25-3	"	DOCTOR'S POV:  A Patrolling SOLDIER comes into view.	SOLDIER Extras.
108/3	TK 25-4	"	<u>RESUME 25-2</u>  DOCTOR slowly ducks under cover for a moment then slowly reappears with headgear on. He watches through the Visor.  Possible ZOOM IN to BCU of his FACE through Visor.	DOCTOR in Dis. Suit

Slate	Shot	Script Ref.	Description	Notes
2 11/10/3	TK 26-1	IV-39	<p><u>EXT. COMPLEX. R201</u></p> <p>MLS Red FIREFIGHTING TRUCK.</p> <p>MEN in DISASTER SUITS pick up their equipment (Hoses and fireshields) and move off.</p> <p>We PAN with them reaching MS REAR of LANDROVER.</p> <p>The DOCTOR, fully suited, pops up from rear of the LANDROVER, clambers out and moves L to tag on to the end of the file.</p>	<p>DOCTOR Extras SOLDIERS</p> <p>Fire Truck + Equipment Landrover</p>
11/11/2	TK 26-2	"	<p>LS FILE moving towards Complex.</p> <p>As they pass we see DOCTOR at the end. He is incongruously taller than the other men and doesn't quite manage to keep in step. He sticks out like a sore thumb.</p> <p>(Shades of Will Hay in "The Goose Steps Out"!) </p>	"

END EPISODE FOUR



EPISODE FIVE

20.

Slate	Shot	Script Ref.	Description	Notes
216	TK 27-1	DRAFT V-5	<u>FILMING ON STAGE: (Separate Script)</u>  DRILL-HEAD AREA (Model?) + 216	
	TK 28-1	DRAFT V-10	<u>FILMING ON STAGE: (Separate Script)</u>  EXT. COMPLEX. <u>Model.</u>	
112/2	TK 29-1	DRAFT V-18	<u>EXT. COMPLEX. R201.</u>  CMS BUNKER ENTRANCE.  BENTON emerges and looks at OOV TROOPS	BENTON  Bunker Door  SFX SMOKE
114/1	TK 29-2	"	<u>BENTON'S POV:</u> LS 4 TROOPS under Railway Unit, looking up at the sky. They look worried, prepared to do a bunk at any moment.	4 TROOPS BENTON  <u>MU:</u> Troops should look hot/ perspiration
113/3	TK 29-3	"	MCU BENTON. He has to restore morale by the only means he knows how - iron discipline.  <u>BENTON:</u> (ROARING) You lot! Get over here <u>at the double!</u>  PAN with him as he strides off R. See TROOPS running towards him. They fall in automatically.	BENTON TROOPS  SFX Smoke

Slate	Shot	Script Ref.	Description	Notes
116/2	TK 30-1	DRAFT V-24	<p><u>EXT. COMPLEX. R201</u></p> <p>Staggered 4-s SOLDIERS looking out L with f/g SOLDIER large in f/g L.</p> <p>BENTON advances into shot. He regards the complex for a moment then make a decision.</p> <p><u>BENTON:</u> I'm going to see what's happened. (TURNING TO SQUAD) Squad SHUN!! Stand-at EASE!! As you were !!!! Stand-at EASE!! (EYEING THEM FIERCELY) Don't move ...</p> <p>He goes off L. HOLD on TROOPS. They look as if they will bolt at the first opportunity.</p>	MU TROOPS should look hot/perspiration
115/2	TK 30-2	"	<p>LS BENTON into shot. PAN him as he hurries across and into BUNKER ENTRANCE</p>	BENTON Bunker Door
229 -235	TK 31-1	DRAFT V-25	<p><u>FILMING ON STAGE: (SFX/MU)</u></p> <p>HORROR SEQUENCE: BENTON turns into a PRIMOID</p>	BENTON

END OF EPISODE FIVE

He goes off L.  
HOLD on TROOPS. They look as if they will bolt at the first opportunity.

TK  
30-2

LS BENTON into shot.  
PAN him as he hurries across and into BUNKER ENTRANCE

BENTON  
Bunker Door



Slate	Shot	Script Ref.	Description	Notes
117/3	TK 32-1	DRAFT VI-10	<p><u>EXT. COMPLEX. R201</u></p> <p>(Greased lens)</p> <p>MS BUNKER ENTRANCE. LIZ, PETRA, BRIGADIER exit, and come fwd. into 3-s. They all breath deeply.</p> <p><u>BRIGADIER</u>: It's nearly as hot out here!</p> <p><u>PETRA</u>: I still can't breathe properly ...</p> <p><u>BRIGADIER</u>: Come on, then. No use hanging about.</p> <p>BRIGADIER exits. HOLD on PETRA/LIZ</p> <p><u>LIZ</u>: (To OOV BRIGADIER) We've got to wait for them!</p> <p>(ANGLE SHOT CAREFULLY IF CO2 SMOKE ONLY)</p>	<p>BRIGADIER PETRA LIZ</p> <p>MU/WR: Trio very dishevelled and hot. (Warp II) As if they have emerged from turkish bath.</p> <p>SFX. Smoke</p> <p><u>Probable use of greased lens for heat fx.</u></p>
120/3	TK 32-2	"	<p>(Greased lens)</p> <p>MS BRIGADIER backed by Tank Unit. He enters frame and turns.</p> <p><u>BRIGADIER</u>: We ought to get right away from here!</p>	BRIGADIER
118/2	TK 32-3	"	<p>(Greased lens)</p> <p>CU LIZ</p> <p><u>LIZ</u>: (REPEATING HERSELF WITH ADDED EMPHASIS) <del>We've got to</del> wait for them ...</p>	LIZ

Slate	Snot	Script Ref.	Description	Notes
121/1	TK 32-4	DRAFT VI-10	(Greased lens)  <u>BRIGADIER</u> : <del>But</del> they'll find us.	BRIGADIER
119/1	TK 32-5	"	(Greased lens)  <u>PETRA</u> : (COLDLY) You go if you want, Brigade Leader.	PETRA
121/1	TK 32-6	"	(Greased lens)  CU BRIGADIER for reaction He stays.	BRIGADIER
125/2	TK 33-1	DRAFT VI-13	<u>EXT. COMPLEX. R201</u>  (Greased lens)  Deep Composition by low bunker unit. BRIGADIER in LS. LIZ head in hands PETERA f/g R. She is keeping watch.  PETRA: There they are ...	BRIGADIER LIZ PETRA
122/2	TK 33-2	"	(Greased lens)  MS BUNKER ENTRANCE. DOCTOR and SUTTON emerge. PAN them R. as they run off and join Group. All disappear into distance.	DOCTOR SUTTON LIZ PETRA BRIGADIER



Slate	Shot	Script Ref.	Description	Notes
131/1	TK 34-1	DRAFT VI-14	<u>NUCLEAR SWITCHROOM</u>  LS DOCTOR'S CAR appears from L and X's frame.  In it are crammed DOCTOR, LIZ, BRIGADIER, PETRA, SUTTON.  They pile out and rush into building.	DOCTOR BRIGADIER LIZ PETRA SUTTON  Car Sign
132/1	TK 35-1	DRAFT VI-16	<u>NUCLEAR SWITCHROOM</u>  LS DOOR of SWITCHROOM. DOCTOR and SUTTON exit and jump into Car. They drive off and out around side of building.	DOCTOR SUTTON  Car
123/2	TK 35A-1	"	<u>COMPLEX BUNKER ENTRANCE : R201</u>  (Greased lens)  L/A MS ENTRANCE. PRIMORD emerges and attempts to come to terms with the colder atmosphere. ZOOM IN to him	PRIMOID  SFX Smoke in door

Slate	Shot	Script Ref.	Description	Notes
124/2	TK 36-1	DRAFT VI-18	<u>COMPLEX BUNKER ENTRANCE (R201)</u>  L/A MS ENTRANCE a/b. PRIMORD moves off.  2nd PRIMORD appears and after a moment does likewise.	FULL PRIMORDS
133/2	TK 37-1	DRAFT VI-24	<u>NUCLEAR SWITCHROOM</u>  MS DOOR to SWITCHROOM. LIZ, PETRA and BRIGADIER come out. BRIG. with pistol in hand. They go running off.  (+ POSSIBLE SHOTS FROM BRIGADIER IF FIRE REGS. ALLOW)	BRIGADIER PETRA LIZ
134/2	TK 37-2	"	<u>REVERSE ANGLE</u>  PRIMORDS appear around corner and move out L to R. They are moving fairly slowly.	FULL PRIMORDS



Slate	Shot	Script Ref.	Description	Notes
126/B	TK 37A-1	DRAFT VI-24	<p><u>LOW FLASH AVENUE</u></p> <p>VLS or LS AVENUE with GIANT TANKS in b/g.</p> <p>BRIGADIER, LIZ, PETRA appear running very fast.</p> <p>CAMERA WOBBLER and FALLS to simulate EARTHQUAKE - as directed.</p> <p>They exit frame L</p>	BRIGADIER PETRA LIZ
127/B	TK 37A-2	"	<p><del>Light frame</del> (Hand held)</p> <p>MCS using TANK as b/g - LIZ into shot.</p> <p><del>Followed by Petra</del> CAMERA WOBBLE as she falls. FOLLOW her to ground.</p>	LIZ
128/2	TK 37A-3	"	<p><del>(Hand held)</del></p> <p><del>MCS PETRA already on ground.</del> BRIGADIER comes into shot and helps her up <del>at Liz</del> He looks back.</p> <p>BRIGADIER: Keep going! Keep going!</p> <p>They exit L. <del>Possible PAN to pick up LIZ.</del></p>	BRIGADIER PETRA LIZ
128/2	TK 37A-4	"	<p><u>RESUME 37A-1</u></p> <p>BENTON/PRIMORD + 2 PRIMORDS appear in shot and move across ground. They are moving R to L, fairly slowly.</p>	BENTON as PRIMORD 2 PRIMORDS
164/1	TK 37B-1	"	<p><u>DOCTOR'S HUT AREA</u></p> <p>LS as directed : BRIGADIER, LIZ, PETRA enter R and race across to the HUT.</p>	BRIGADIER LIZ PETRA

Slate	Shot	Script Ref.	Description	Notes
	TK 38-1	DRAFT end page Ep. VI	<u>END OF THE WORLD SEQUENCE</u> <u>FILMING AT STAGE</u>  MODEL OF COMPLEX. It blows up.	
	TK 38A-1  135/1	"	<u>ROAD OFF NUCLEAR SWITCH ROOM</u>  L/A BENTON/PRIMORD turns around to L and looks up to sky. Smoke all around him.	BENTON as PRIMORD  SFX. Smoke
	TK 38B-1	"	<u>STOCK SHOT FROM "VOLCANO"</u>  Shot of giant column of smoke races up to the sky	
	TK 38C-1  152/1	"	<u>WASTEGROUND AREA</u>  MS thru Blanket of SMOKE. Panic-stricken SOLDIERS and EXTRAS race thru shot - ghostlike in the fog.	SOLDIERS Extras (If pos.)  SFX Smoke
	TK 38C-2  151/3.	"	L/A Blanket of Smoke. Panic-stricken SOLDIER comes racing up to cam. He stops short in even greater horror.	SOLDIER (Roy Scammell)  SFX Smoke
	TK 38D-1	"	<u>STOCK SHOT FROM "VOLCANO"</u>  Lava is being thrown up from a crater.	



EPISODE SEVEN (ALL WARP I)

EXTRA 38A Makin'sahm  
(Date 2/1/21) 58. hoi

Slate	Shot	Script Ref.	Description	Notes
	TK 39-1	DRAFT VII-9	<u>FILMING ON STAGE (Separate Script)</u>  DRILL HEAD AREA <i>model</i>	
	TK 40-1	DRAFT VII-14	<u>FILMING ON STAGE (Separate Script)</u>  DRILL HEAD AREA - Possible reverse action <i>model.</i>	
	TK 41-1 70/40V 5	DRAFT VII-23	MLS DOCTOR and his 2 UNIT Captors are approaching  <u>DOCTOR:</u> I'm awfully sorry about this but .....  The DOCTOR suddenly raises his arms and gets a grip on the neck of each of the 2 SOLDIERS. Applying Martian Karate, he attacks a nerve point and we TILT both SOLDIERS to the ground - semi-paralysed. As they moan and clutch their necks, the DOCTOR runs off L. <u>HOLD on the SOLDIERS.</u>  <i>↓ Paw Lurt</i>	DOCTOR SOLDIERS (UNIT)
	TK 41-2 3	"	MLS DOCTOR sprints into shot from R and disappears behind building	DOCTOR

Slate	Shot	Script Ref.	Description	Notes
72/1	TK 41-3	DRAFT VII-23	L/A M2-s SOLDIERS in semi-paralysed agony. One of them has followed the departing DOCTOR's line of retreat, so they know the direction he has gone.	2 UNIT SOLDIERS
73/2	TK 41-4	"	LS AREA around TOWERLET. DOCTOR sprints into shot. PAN him L and he runs past Towerlet. On looking back, he spies Towerlet and returns. PAN him R. He has decided it makes a good hiding place.	DOCTOR
75/1	TK 41-5	"	MCS LADDER. DOCTOR in from L. He starts to climb.	DOCTOR
71/3	TK 41-6	"	<u>RESUME 41-3</u> SOLDIERS - they have recovered sufficiently to stagger to their feet. PAN them R to L as they start chase.	2 UNIT SOLDIERS
17/1	TK 41-7	"	<del>(Camera up on Towerlet)</del> DOCTOR appears at top of opening. He clambers on to platform. We see FIRE EXTINGUISHER!!	<del>DOCTOR Fire Extinguisher</del>



Slate	Shot	Script Ref.	Description	Notes
74/4	TK 41-8	DRAFT VII-23	<u>RESUME</u> <u>LS as 41-4</u>  TROOPS come around corner. They are a little groggy and not thinking straight.  As they pass the Towerlet without looking up, we TILT and ZOOM to MCS DOCTOR crouched <u>BUT WE MUST NOT SEE</u> <u>TOWER GEOGRAPHY.</u>	2 SOLDIERS DOCTOR
77/3	TK 41-9	"	<u>BUFFER LS.</u>  SOLDIERS run into shot and we PAN them R to L. (This allows a theoretical amount of time for BROMLEY to have got into position)	2 SOLDIERS
84/2	TK 41-10	"	<u>(Camera up on Towerlet)</u>  MS DOCTOR rises off crouched position. He looks around and registers horror.	DOCTOR
78/2	TK 41-11	"	<u>DOCTOR'S POV:</u>  MS BROMLEY emerging from the smoke.	BROMLEY SFX Smoke

Slate	Shot	Script Ref.	Description	Notes
85/1 or 86/1	TK 41-12	DRAFT VII-23	MS DOCTOR. He grabs FIRE EXTINGUISHER and moves L.	DOCTOR  Fire Extinguisher
89/2	TK 41-13	"	MCU BROMLEY moving R to L to go for the DOCTOR	BROMLEY  Safety plates in position
87/3	TK 41-14	"	MCU DOCTOR circling	DOCTOR Fire Exting.
81/2	TK 41-15	"	MCU BROMLEY circling	BROMLEY
88/1	TK 41-16	"	MCU DOCTOR circling: waiting for attack.	DOCTOR Fire Exting.
82/1	TK 41-17	"	MCU BROMLEY. He attacks	BROMLEY
91/2 or 1.	TK 41-18	"	(Camera on ground shooting up at Towerlet)  LS BROMLEY attacks DOCTOR. DOCTOR "fires" EXTINGUISHER and BROMLEY goes down in agony and dies. (NB. CAREFUL NOT TO SEE SAFETY PLATES IN POSITION)	DOCTOR BROMLEY Fire Ext.



Slate	Shot	Script Ref.	Description	Notes
89/1	TK 41-19	DRAFT VII-23	(Camera on Towerlet)  MCU DOCTOR firing EXTINGUISHER below frame. He "turns off" EXTINGUISHER and looks down in amazement.	DOCTOR (BROMLEY) <u>RECORD</u> <u>SOUND</u> Fire Extinguisher being turned off
83/1	TK 41-20	"	H/A DOCTOR'S POV:  MCU BROMLEY covered in foam of some sort. He is dead; not a pretty sight.	BROMLEY + foam
90	TK 41-21	"	MS DOCTOR. He puts down EXTINGUISHER, and starts to climb down ladder.	DOCTOR  Foam Cont??
76/3	TK 41-22	"	H/A thru LADDER. DOCTOR descends. Develop shot as directed.  DOCTOR looks around. All is clear. He makes his get-away.	"
218- 228	TK 42-1	DRAFT VII-32	<u>FILMING ON STAGE</u> (Separate Script)  STAHLMAN changes from a SEMI-PRIMORD into a COMPLETE PRIMORD	<u>MU</u> . Semi to Full PRIMORD (Stahlman)

FIN on LOCATION

CUTTING script of BENTON changing into FULL PRIMORD

(1K31.)

(TO BE SHOT IN REVERSE ORDER)

	Slate
1. MS FLOOR. BENTON crawls into shot. He writhes in agony. ZOOM IN to him as he covers his face with his hands. He rolls out L.	235
2. <del>MLS FLOOR. BENTON writhes into shot from R. MU in STAGE A. He writhes out L.</del>	
3. MCS CORNER of FLOOR BENTON into corner from R. <u>DO NOT SEE FACE AT START.</u> TILT UP to FACE; LOSE HAND on TILT <u>MU in STAGE B.</u>	234
4. CU HAND gripping wall. <u>MU in STAGE B.</u> (LOCKED OFF CAMERA)  <u>MIX TO</u>	233
5. CU HAND gripping wall. <u>MU in STAGE C.</u> (LOCKED OFF CAMERA)	232
6. MCS BENTON's FACE. He moves out R. <u>MU in STAGE C</u>	231
7. MS FLOOR. BENTON rolls through shot. <u>MU in STAGE C</u>	230
8. FINAL SET-UP: BENTON rises into BCU. (full PRIMORDIC MU + TEETH)	229



CUTTING script of STAHLMAN changing into complete PRIMORD. (TK 42 - Episode 7)

(TO BE SHOT IN REVERSE ORDER)

VISUAL FX: LOTS OF SMOKE AND DRY ICE

		Slate
1.	L/A MS through DRILL HEAD - MS STAHLMAN as if hypnotised. ZOOM to BCU. He is looking down at oov. substance.	228
2.	MCU "substance" seeping out from flange. STAHLMAN's HANDS enter frame. They are mottled green over most areas.  PAN with hands to FACE and he smears substance over his face.  He gives a cry of pain/ecstasy and falls back as if in the throes of an epileptic fit.	227
3.	L/A TRACKING CS STAHLMAN's writhing body.  PAN along R to L from FEET to FACE of STAHLMAN. His hands are stretched out on the floor like those of a crucified man. When we reach his face it is in STAGE 1 of the transformation. He is making strange roaring noises at the back of his throat	226
4.	CU quivering HAND on floor. STAGE 2 of change ( <u>LOCKED CAMERA</u> )	225
	<u>MIX TO:</u>	
5.	CU quivering hand on floor. STAGE 3 of change ( <u>LOCKED CAMERA</u> )	224
	<u>MIX TO:</u>	
6.	STRAIGHT-OVER shot CU STAHLMAN'S quivering FACE in STAGE 3 ( <u>LOCKED CAMERA</u> )	222 223A
	<u>MIX TO:</u>	
7.	STRAIGHT-OVER shot CU STAHLMAN'S quivering FACE in STAGE 4 ( <u>LOCKED CAMERA</u> )  <u>MU now complete minus teeth.</u>	221

		Slate
8.	CU FULL PRIMORDIC HAND. Fingers clench shut like an awakened zombie	220
9.	L/A MS STAHLMAN in STAGE 4 (Complete with teeth) stumbles up and out R.	219
10.	Composition with DRILL f/g R. STAHLMAN in STAGE 4 up and into shot in BCU, as he glares in direction of Central Control. <i>Zornub RCU</i>	218



# EXTRAS

1-7 - DOCTOR WHO D.D.D.

£ 323-15 — 0.

{ EP I - 15  
EPS 2-7 = 20

£ 155-0 — 0

OVERTIME 2 HOURS.

7) 478-15 — 0.

TOTAL.

68-8 — 0 Per Episode extra.

0

(12)

File in Costs Section  
of DDD

**From:** Head of Design Services Television.

Room No. &  
Building:

305 Scenery Block, T.C.

Tel.  
Ext.:

date: 1st April 1970

**Subject:** RADIO TIMES CREDITS: DR. WHO.

**To:** Mr. B. Letts.

Copy to: H.Serials D.Tel.,  
Mrs. M. Cox,  
H.M.D.Tel.

Head of Make Up has requested that the Make Up Supervisor Marian Richards be given a Radio Times Credit for the "Dr. Who" production 1 2/7 which is to be recorded in Week 16.

Could you arrange this for us please?

SEH

*Beynon-Lewis*  
(I. Beynon-Lewis) p.p.

*1st/2nd*

*Lanier  
replied*

*What  
for*



Head of Design Services Television.

2 APR 1970

305 Scenery Block, T.C.

1st April 1970

RADIO TIMES CREDITS: DR. WHO.

Mr. B. Letts.

Copy to: H.Serials D.Tel.,  
Mrs. M. Cox,  
H.M.D.Tel.

Head of Make Up has requested that the Make Up Supervisor Marian Richards be given a Radio Times Credit for the "Dr. Who" production 1+2/7 which is to be recorded in Week 16.

Could you arrange this for us please?

(I. Beynon-Lewis)

*Mr Barry Letts*  
*How much is this*  
*request & how are we*  
*planned regarding*  
*no. of credits for R.T.*  
*7/4*

SEH



Lat

Sally Howe

No.	Provide Cancel Revise	DEPARTMENT & CHANNEL	PROGRAMME	SHOOTING		EDITING	DUBBING	SERVICING	ADDITIONAL INF.
				S-STAGE	L-LOCATION				
2522	P	C.A. (1)	Panorama	extra crew required 13 Thur - 14 Mon (loc Belfast inc travel) 16C sync		-	-	-	-
2523	P	DSL (1)	Dr. Who DDD	14 Sat (loc) 16C sync		-	-	Des, Cos, Ma, props required.	Remake

Sally Howe



From: Chief Assistant Film Operations

Room No. &  
Building:

A.24 TFS

Tel.  
Ext.:

Date: 3rd April, 1970.

Subject:

BBC 1 - DR. WHO DDD

To:

F.O.M. H. Wilson

Copies:

The Organiser of the Programme -- Drama Serials

F.C.M.

F.R.M.

F.E.M.

Lighting Services Manager

P.A. (Film)

Film Traffic Manager

16mm sync colour shooting

Add week 14 Sat

jb/kd

Jane Berger  
(J. Berger)

Secretary to Barry Letts

505 Union House

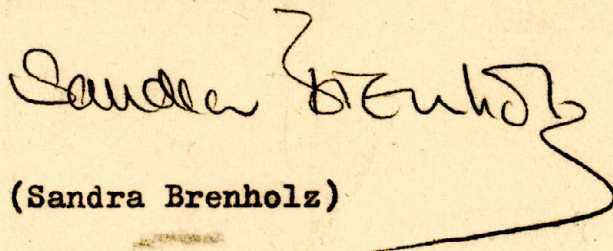
DOCTOR WHO

Hugh Wilson.

7th April, 1970

I should be grateful if you would arrange with Colin Fisher for camera mountings to be fixed on the "Dr. Who" car as discussed on the phone with John Oaten.

Many thanks,

A handwritten signature in dark ink, appearing to read 'Sandra Brenholz'. The signature is stylized with a large, sweeping flourish that extends downwards and to the right, ending in a long, thin line.

(Sandra Brenholz)



# TELEVISION RECORDING REQUEST

## A. RECORDING

- \* ~~XXXX~~
- \* Videotape
- \* Colour
- \* ~~XXXXXXXX~~

To be completed by  
Planning Department:

35/16/VT/ 2/6HT/58975

PRODUCTION: DOCTOR WHO DDD EP3

Length of Programme: 25'

(or Insert)

Recording Date: 8.5.70.

Week: 18

\* BBC 1 / \* ~~BBC 2~~

Recording Time: 1930-2230

Source: TC 3

If Film Recording:

- \* 35 mm
- \* 16 mm
- \* with Sepmag Sound
- \* as Direct Positive

Delete as appropriate.

## B. TRANSFER

To be completed by  
Planning Department:

- \* Film (Gauge: ) to Videotape
- \* Film (Gauge: ) to Film Recording (Gauge: )
- \* Videotape (No: ) to Film Recording (Gauge: )

35/16/VT/ .....

PRODUCTION:

Transfer Date:

Week:

\* BBC 1 / \* BBC 2

(to be completed by  
Planning Department)

Length of Programme to be transferred:

Reason for Transfer:

Latest date by which Transfer should be completed:

\* Delete as appropriate. (Concept is laid for all film recordings)

NOTE: Transfers of Videotape to 16 mm film recording are not normally permitted for transmission into network.

## C. SPECIAL INSTRUCTIONS

Editing required 14.5.70. 1100-1815 <sup>80</sup> ELECTRONIC with TR 90 Eps. 3 & 4

12.5.70. 1100-1815

Playback required 12.5.70. 1700-1815 to 407 Thres. Ep 3

19/5/70 1815

Transmission Date (if known): 23.5.70.

Week: 21

Signed D CAMPFIELD

(Producer)

Telephone No:

Room No: 406 Thres.

Signed B. J. S.

(Organiser)

Date

7.5.70.

## D. CHARGE TO: DRAMA SERIALS

Project No:

2349/7022

Booking accepted by

Date

21/4/70.

(Telerecording Clerk, Planning Dept., Room 6058, T.C.)

# TELEVISION RECORDING REQUEST

## A. RECORDING

- \* ~~TEXT~~
- \* Videotape
- \* Colour
- \* ~~REVISION~~

To be completed by  
Planning Department:

35/16/VT/ C/6HT/58976

PRODUCTION: DOCTOR WHO DDD EP 4

Length of Programme: 25<sup>0</sup>

(or Insert)

Recording Date: 8.5.70.

Week: 18

\* BBC 1 / ~~10000~~

Recording Time: 1930-2230 ✓

Source: TC 3

- If Film Recording:
- \* 35 mm
  - \* 16 mm
  - \* with Sepmag Sound
  - \* as Direct Positive

\* Delete as appropriate.

## B. TRANSFER

To be completed by  
Planning Department:

- \* Film (Gauge: ) to Videotape
- \* Film (Gauge: ) to Film Recording (Gauge: )
- \* Videotape (No: ) to Film Recording (Gauge: )

35/16/VT/

PRODUCTION:

Transfer Date:  
(to be completed by  
Planning Department)

Week:

\* BBC 1 / \* BBC 2

Length of Programme to be transferred:

Reason for Transfer:

Latest date by which Transfer should be completed:

\* Delete as appropriate. (Consent is laid for all film recordings)

NOTE: Transfers of Videotape to 16 mm film recording are not normally permitted for transmission into network.

## C. SPECIAL INSTRUCTIONS

12.13/5/70

EDITING required 12.5.70. 1100-1830 ELECTRONIC with TR 90 Eps. 3 & 4

12.5.70. 1100-1830

Playback required 19.5.70. 1700-1830 to 407 Thres. Ep 4.

1815

Transmission Date (if known):

30.5.70.

Week:

22

Signed D. CAMFIELD (Producer)

Telephone No: Room No: 406 Thres

Signed B. S. (Organiser)

Date: 7.5.70.

## D. CHARGE TO: DRAMA SERIALS

Project No:

2349/7023

Booking accepted by

Date

20/4/70

(Tele-recording Clerk, Planning Dept., Room 6058, T.C.)



# TELEVISION RECORDING REQUEST

## A. RECORDING

\* ~~XXXX~~  
\* Videotape  
\* Colour  
\* ~~XXXXXX~~

DDD

DOCTOR WHO ~~Ep.~~ Ep. 3 & 4

To be completed by  
Planning Department:

35/16/VT/.....  
c/6HT/58974

PRODUCTION:

Length of Programme: 10" INSERT

(or Insert)

Recording Date: 7.5.70.

Week: 18

\* BBC 1 / \* ~~BBC 2~~

Recording Time: 2100-2145 ✓

Source: TC 3

2000

If Film Recording:

\* 35 mm  
\* 16 mm  
\* with Sepmag Sound  
\* as Direct Positive

\* Delete as appropriate.

## B. TRANSFER

\* Film (Gauge: ) to Videotape  
\* Film (Gauge: ) to Film Recording (Gauge: )  
\* Videotape (No: ) to Film Recording (Gauge: )

To be completed by  
Planning Department:

35/16/VT/.....

PRODUCTION:

Transfer Date:

Week:

\* BBC 1 / \* BBC 2

(to be completed by  
Planning Department)

Length of Programme to be transferred:

Reason for Transfer:

Latest date by which Transfer should be completed:

\* Delete as appropriate. (Complete is laid for all film recordings)

NOTE: Transfers of Videotape to 16 mm film recording are not normally permitted for transmission into network.

## C. SPECIAL INSTRUCTIONS

Editing required 11.5.70 at 1100-1830 ELECTRONIC with TR 90 for Eps 3 & 4  
Playback required 12.5.70 at 1700-1730 to 407 Thres. for Eps ~~XXXXX~~

Transmission Date (if known): 23.5.70.

Week: 21

Signed D. CAMFIELD

(Producer)

Telephone No: .....

Room No: 406 Thres.

Signed B. J. M.

(Organiser)

Date:

7.5.70.

D. CHARGE TO: DRAMA SERIALS

Project No: 2349/7022/3

Booking accepted by

Date

(Tele. Recording Clerk, Planning Dept., Room 6050, T.C.)



THIS FORM

DATED 8.4.70

WEEK 16

TELEVISION STUDIOS DEPARTMENT. CONFIRMATION OF CHARGES

PROGRAMME DEPARTMENT Drama Serials STRAND Dr. Who  
 PROJECT NUMBER 2349/7020-1 EPISODE/TITLE 1 & 2  
 DATES 23/24.4.70 STUDIO TC3  
 To PRODUCER B. Letts ROOM 505 Union House  
 To DIRECTOR D. Camfield ROOM 401 Threshold House  
 T.M.I. J.A. Green S.S. J.A. Staple

The standard team allocated to your production is capable of operating four cameras and up to two booms (one tracking). Your production plan may necessitate additional staff and facilities and this confirms that they have been booked as below.

..... 5 CAMERAS, MOUNTED ON ..... 5 peds ..... COLOUR/MONO

<u>ADDITIONAL STAFF</u>		<u>YOUR HOURLY RATE</u>	
SUPERVISORY:-	T.M./S.S. ....	Standard Team per hour	£ 26
VISION:-	Cameraman Pool .... 1	6 Additional Staff	12
	Camera Assistants .....	@ £2 per hour	.....
	Inlay Operators .... 1	5 Cameras @ £..2. per	10
SOUND:-	Boom/P.A. .... 3	hour.	.....
	S.A.G. ....		<u>£48</u>
	Tape/Gram. Operators 1 .....		

STUDIO FIXED CHARGE

Studio TC3 is £...1070 per day.

STUDIO CODE. STAFF/CAMERA CODE.

607

C45

HOURS OF ACTIVITY will be calculated on the basis of the Ready Reckoner on the last page of the current Production Costing Guide. Please address any queries to:- Audrey Cornish, Room 4024 T.C. Phone No.

TO ESTIMATE HOURS CHARGED

- I) Production use (start of rehearsal to end of recording/transmission) .....  
 II) Preparation and Clearing @  $1\frac{1}{2}$  hours per day .....  
 III) Meal Breaks (if not included in I) .....

TOTAL HOURS



Long

DL

CONTRACT FOR DESIGNER AND DESIGN ASSISTANT DAYS

PRODUCTION: Dr. Who - Ep. 5.  
(DDD)

VTR DATE:  
FRI - WK. 20

DIRECTOR:

FILMING DATE:

DESIGNER: J. Davies

DATE OF ISSUE: 9/4/70

DESIGNER DAYS 5

DESIGN ASSISTANT DAYS 6

The above shows the number of Designer Days and Design Assistant Days that you will be charged for this production.

Unless you, or your Departmental Organiser, contacts me within 1 week of the Date of Issue shown above, your acceptance of this charge will be assumed.

SIGNATURE..........SCENIC DESIGN MANAGER

Please Note that any change of recording or filming date may result in a revised contract for additional costs.



PLEASE FORWARD TO PRODUCER

EXTN:

SUBJECT: WORKS VARIATION ORDER

TO: CONST ORGANISER *13/4/70*

THRO: DRAWING MANAGER

PRODUCTION DR. WKO DDD.

PROJECT No. 2349 / 7020-1.

ZERO DATE

*22/4/70.*

VTR/FILMING DATE

Workshop Manager	✓	Senior Artist	
Master Carpenter	✓	Drapes Up	
Master Painter	✓	Sceno Master	✓
Master Plasterer		Designer	✓
Scenery Booking		Estimator	✓
Metal Workshop		Producer	✓
Director	✓	Business Manager	✓
Costing	✓		
WORKSHOPS		<i>BBC.</i>	
Man Hours	<i>8.</i>	Materials	

PLEASE NOTE

WAW UNITS A &amp; B, SHEET. 5 OF 11.

THERE MUST BE PAINTED BLACK GULL BOTH SIDES, AS PER ELEVATIONS.

THIS WAS NOT DONE FOR EARLY FINISHING.

①.

SHEETS 5 &amp; 6 OF 11.

ON ELEVATIONS, OPAQUE WITHGLASS PLASTIC IS SPECIFIED FOR  
~~THE~~ THE BACKS OF AW UNITS.THIS IS UNOBTAINABLE  
PLEASE SUBSTITUTE OPAQUE VYBARK WITH THE FOLLOWING CHANGES.UNIT. A. ~~ONE BACKING SHEETS~~" B. USE STANDARD SHEET. VYBARK, 50" HIGH, ADJUST DOOR  
AT BACK TO FIT STANDARD SHEET.

" C. AS B.

③

PLEASE FIT BAW CATCH TO AW HINGED PANEL AT BACK.  
THIS TO INCLUDE UNITS ALREADY MADE FOR EARLY FINISHING.

TOTAL COST TO PROGRAMME

*£18-0-0.*

ESTIMATOR

*V. Weedy*  
*13/4/70.*

DESIGNER

*[Signature]*

DATE

P897



PLEASE FORWARD TO PRODUCER

FROM: EXTN:  
SUBJECT: WORKS VARIATION ORDER

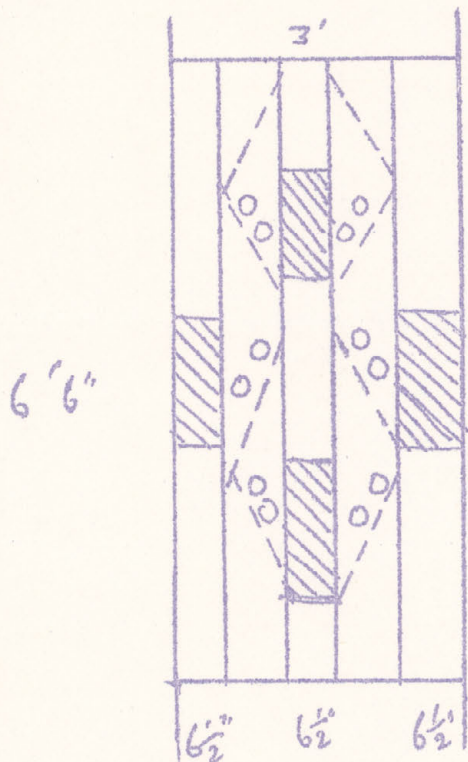
TO: CONST ORGANISER 13/4/70  
THRO: DRAWING MANAGER

PRODUCTION DR WHO DDD.  
PROJECT No. 2344 / TD20-1.

ZERO DATE 22/4/70. VTR/FILMING DATE 23/24. /4 /70

Workshop Manager	✓	Senior Artist	
Master Carpenter	✓	Drapes Up	
Master Painter		Scene Master	✓
Master Plasterer		Designer	✓
Scenery Booking		Estimator	✓
Metal Workshop		Producer	✓
Director	✓	Business Manager	✓
Costing	✓		
WORKSHOPS	BBU		
Man Hours	2	Materials	£4-0-0

ATTENTION TO UNIT. A. SHEET. 5 of 11.



PLEASE FIT ROSTED VYBAC AS INDICATED.  
TO UNIT A, INCLUDING EXISTING UNITS MADE  
FOR FILMING. A TOTAL OF 6 UNITS.  
TO MASK LIGHTS.

TOTAL COST TO PROGRAMME £8-10-0.

ESTIMATOR [Signature]

DESIGNER [Signature]

DATE 13/4/70.

P897

PLEASE FORWARD TO PRODUCER

FROM: JEREMY DAVIES EXTN:  
SUBJECT: WORKS VARIATION ORDER

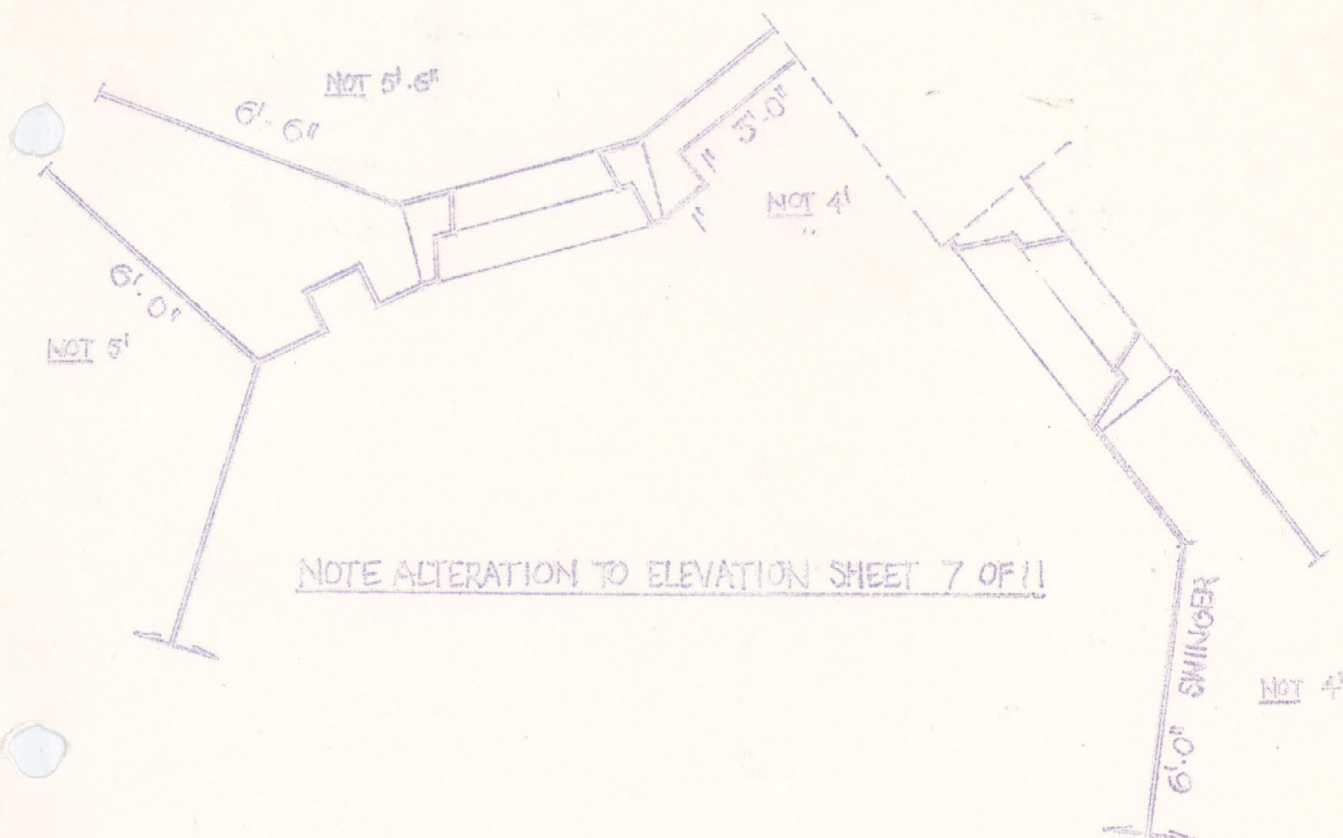
TO: CONST ORGANISER *Chas. 15/4/70.*  
THRO: DRAWING MANAGER

PRODUCTION DR.WHO DDD

PROJECT No. 2349/7020

ZERO DATE 22 APR 70 VTR/FILMING DATE 24 APR 70

Workshop Manager	✓	Senior Artist	
Master Carpenter	✓	Drcpes Up	
Master Painter	✓	Scone Master	✓
Master Plasterer		Designer	✓
Scenery Booking	✓	Estimator	✓
Metal Workshop		Producer	✓
Director	✓	Business Manager	✓
Costing	✓		
WORKSHOPS		BBC.	
Man Hours	PL4	Materials	
4.		£2-10-0.	



PLEASE SUPPLY 3 SHEETS HARDBOARD 6'x3'  
PAINTED CEMENT.

TOTAL COST TO PROGRAMME

ESTIMATOR

DATE 14 APRIL 1970

P897

DESIGNER

*Colin Bowles*



Letter

02

CONTRACT FOR DESIGNER AND DESIGN ASSISTANT DAYS

PRODUCTION: *Dr. Who (DDO) Ep. 7.*

VTR DATE:

*Fri - WK. 21*

DIRECTOR:

FILMING DATE:

DESIGNER:

*J. Davies*

DATE OF ISSUE:

*15/4/70.*

DESIGNER DAYS

*5*

DESIGN ASSISTANT DAYS

*6*

The above shows the number of Designer Days and Design Assistant Days that you will be charged for this production.

Unless you, or your Departmental Organiser, contacts me within 1 week of the Date of Issue shown above, your acceptance of this charge will be assumed.

SIGNATURE.....

*Henry Smith*

SCENIC DESIGN MANAGER

Please Note that any change of recording or filming date may result in a revised contract for additional costs.

From: A/Asst. Production

8. hour  
6025 TC

PABX:

Subject: MAN HOURS. 1. Mr. WIK DDD

To: Manager, Scenic Design Resources.

16th April, 1970

Copy to: Scenic Design Manager, Scenic Design Organizer, Construction Organizer,  
P.A.(F), F.A., O.D.E.

I agree to re-allocate the above production as follows:-

	<u>Allocated</u>	<u>Required</u>
Eps. 3&4 Thur/Fri. Week 18	125	175
Eps. 5&6 Thu/Fri Week 20	50	0

*Jeannette Wright*  
(Jeannette Wright)



Secretary to Barry Letts, "Dr. Who"

505 Union House

DOCTOR WHO LINES BOOKING

Olive Taylor

16th April, 1970

I should be most grateful if you could arrange for a line to be booked from the "Dr. Who" studio from 1630 - 2230 to the rooms listed below on the following dates:-

<u>DATE</u>	<u>FROM</u>	<u>TO</u>
24.4.70.	TC-3	G.081
8.5.70.	TC-3	G.081
22.5.70.	TC-6	G.081
29.5.70.	TC-6	G.081

Many thanks,

*Sandra*

Barry Letts

505 Union House

16th April,  
1970

PROPERTY COSTING ON SERIAL "DDD"

DOCTOR WHO.

Organiser, Drama Serials Tel.

To confirm our conversation, this is the situation at the moment. Just over a week ago, Jeremy Davies, the designer of serial "DDD" was told that the decision had been made to classify computers, control panels and ~~soon~~ specially built for "Doctor Who" as props rather than scenery. This of course means that they attract the A. & M. levy on internal costs, and as they are inevitably expensive items, a levy of 150% becomes extremely onerous.

In the case of serial 'DDD' the external cost of these items is £938, so the levy is £1407.

Is there anything we can do about this?

(Barry Letts)



REVISED

THIS FORM  
DATED 16.4.70

WEEK 16

TELEVISION STUDIOS DEPARTMENT : CONFIRMATION OF CHARGES

PROGRAMME DEPARTMENT..... Drama Serials STRAND..... Dr. Who  
PROJECT NO..... 2349/7020 - 1 EPISODE/TITLE..... 1 & 2  
DATES..... 23/24.4.70 STUDIO..... T.C.3  
To PRODUCER..... B. Letts ROOM..... 505 Union  
To DIRECTOR..... D. Camfield ROOM..... 401 Threshold  
T.M.I..... J.A. Green S.S..... J.A. Staple

The standard team allocated to your production is capable of operating four cameras and up to two booms (one tracking). Your production plan may necessitate additional staff and facilities and this confirms that they have been booked as below.

.....5.....CAMERAS, MOUNTED ON.....5 Peds.....COLOUR/~~MONO~~

	ADDITIONAL STAFF	YOUR HOURLY RATE
SUPERVISORY:-	T.M./S.S. ....	Standard Team per hour £ 26
VISION:-	Cameraman Pool .1....	..7..Additional Staff 14
	Camera Assistants.....	5 @ £2 per hour .....
	Inlay Operators .1....	..... Cameras @ £2 per 10
		hour .....
SOUND:-	Boom/P.A. 3 .....	
	S.A.G. ....	50
	Tape/Gram 2 .....	
	Operators .....	

STUDIO FIXED CHARGE

Studio T.C.3 is £1070 per day

STUDIO CODE. STAFF/CAMERA CODE.  
C07 C45 + B29  
(Complex 2)

Hours of Activity will be calculated on the basis of the Ready Reckoner on the last page of the current Production Costing Guide. Please address any queries to: Audrey Cornish, Room 4024 TC. Phone No.

TO ESTIMATE HOURS CHARGED

- I) Production use (start of rehearsal to end of recording/transmission) .....  
II) Preparation and Clearing @ 1½ hours per day .....  
III) Meal Breaks (if not included in I) .....

TOTAL HOURS



A. RECORDING

- \* ~~XXX~~
- \* Videotape
- \* Colour
- \* ~~XXXXXX~~

To be completed by  
Planning Department:

~~VT/~~ C/6HT/ 59183

PRODUCTION: DOCTOR WHO

Length of Programme: 25'

(or Insert)

Recording Date: 22.5.70.

Week: 20

\* BBC 1 / \* ~~XXXXX~~

Recording Time: 1930-2230  
2030-2200

Source: TO 6

If Film Recording: \*

- \* 35 mm
- \* 16 mm
- \* with Sepmag Sound
- \* as Direct Positive

\* Delete as appropriate.

B. TRANSFER

To be completed by  
Planning Department:

- \* Film (Gauge: ) to Videotape
- \* Film (Gauge: ) to Film Recording (Gauge: )
- \* Videotape (No: ) to Film Recording (Gauge: )

35/16/VT/

PRODUCTION:

Transfer Date: Week: \* BBC 1 / \* BBC 2  
(to be completed by  
Planning Department)

Length of Programme to be transferred:

Reason for Transfer:

Latest date by which Transfer should be completed:

\* Delete as appropriate. (Comopt is laid for all film recordings)

NOTE: Transfers of Videotape to 16 mm film recording are not normally permitted for transmission into network.

C. SPECIAL INSTRUCTIONS

Editing required 24.5.70. 1100-2130 ELECTRONIC with TR 90 for Ep 5 & 6 ✓  
31.5.70. 1100-2130 ELECTRONIC with TR 90 for Ep 6 & 7 ✓  
Playback required 26.6.70. 1700-1800 to 407 Thres. for Ep 6 ✓  
3 1800

Transmission Date (if known): 13.6.70. Week: 24

Signed CAMPFIELD (Producer) Telephone No: Room No: 406 Thres

Signed R. S. S. (Organiser) Date: 21.4.70.

D. CHARGE TO: DRAMA SERIALS

Project No: 2349/7025

Booking accepted by Campfield Date: 24/4/70.



# TELEVISION RECORDING REQUEST

## A. RECORDING

\* ~~XXXX~~  
\* Videotape  
\* Colour  
\* ~~XXXXXX~~  
\* NON-RECORDING

To be completed by  
Planning Department:

### PRODUCTION:

DOCTOR WHO 5/1

(5)

~~35/16/VT/~~ C/6HT/S9131

Length of Programme: 25'

(or insert)

Recording Date: 22.5.70.

21.4.22/5/10

Week: 20

\* BBC 1 / \* ~~XXXX~~

Recording Time: 1930-2030

2030-2200

Source: TC 6

If Film Recording:

- \* 35 mm
- \* 16 mm
- \* with Synchronic Sound
- \* as Direct Positive

21/5/70 C/6HT/S9131  
22/5/70 C/6HT/S9131

\* Delete as appropriate.

## B. TRANSFER

To be completed by  
Planning Department:

- \* Film (Gauge: ) to Videotape
- \* Film (Gauge: ) to Film Recording (Gauge: )
- \* Videotape (No: ) to Film Recording (Gauge: )

35/16/VT/.....

### PRODUCTION:

Transfer Date:

Week:

\* BBC 1 / \* BBC 2

(to be completed by  
Planning Department)

Length of Programme to be transferred:

Reason for Transfer:

Latest date by which Transfer should be completed:

\* Delete as appropriate. (Compmt is laid for all film recordings)

NOTE: Transfers of Videotape to 16 mm film recording are not normally permitted for transmission into network.

## C. SPECIAL INSTRUCTIONS

Editing required 24.5.70.1100-2130 ELECTRONIC with TR 90 for Eps 5 & 6 ✓

~~Playback required 26.5.70.1700-1730 to 401 Three for Ep 5.~~

P/B 3-6-70 1700-1800

Transmission Date (if known): 6.6.70

Week: 23

Signed CAMPFIELD (Producer) Telephone No: 406 Three

Signed B. S. S. (Organiser), Date: 21.4.70.

## D. CHARGE TO: DRAMA SERIALS

Project No: 2349/7024

Booking accepted by

Tommy Vain

Date

28-4-70

# TELEVISION RECORDING REQUEST

## A. RECORDING

\* ~~AKK~~  
\* Videotape  
\* Colour  
\* ~~XXXXXX~~  
\* ~~Monochrome~~

To be completed by  
Planning Department:

~~35/16/VT/~~ C/16 HT/58974

### PRODUCTION:

DOCTOR WHO Ep ~~1~~

Length of Programme: 5<sup>0</sup> Insert

(or Insert)

Recording Date: 27.5.70.

Week:

18

\* BBC 1/ ~~XXXXX~~

Recording Time: 2100-2200

Source:

TO 3

If Film Recording:

- \* 35 mm
- \* 16 mm
- \* with Sepsag Sound
- \* as Direct Positive

\* Delete as appropriate.

## B. TRANSFER

- \* Film (Gauge: ) to Videotape
- \* Film (Gauge: ) to Film Recording (Gauge: )
- \* Videotape (No: ) to Film Recording (Gauge: )

To be completed by  
Planning Department:

35/16/VT/

### PRODUCTION:

Transfer Date:

Week:

\* BBC 1/ \* BBC 2

(to be completed by  
Planning Department)

Length of Programme to be transferred:

Reason for Transfer:

Latest date by which Transfer should be completed:

\* Delete as appropriate. (Consent is laid for all film recordings)

NOTE: Transfers of Videotape to 16 mm film recording are not normally permitted for transmission into network.

## C. SPECIAL INSTRUCTIONS

Editing required 27.5.70. 1100-2130 Monochrome with 10 sec 2005 : 6  
AK 31.5.70. 1100-2130 Monochrome with 10 sec 2005 : 6  
Playback required 27.5.70. 1700-1850 to 1807 Times for 5/6 : 6

Transmission Date (if known): 13.6.70.

Week: 24

Signed

CANFIELD

(Producer)

Telephone No:

Room No: 406 Thres

Signed

*[Signature]*

(Organiser)

Date

21.5.70.

## D. CHARGE TO:

DRAMA SERIALS

Project No: 2349/70235

Booking accepted by

*[Signature]*

Date

28-4-70



From: Controller BBC-1

Date: 21.4.70.

To: 1. O.Serials  
2. Producer  
3. Planning Group

Title: DR. WHO DDD

Project: 7020/7021-6

Issue No. 7

Subject to the availability of facilities, the changes in allocations requested on the Programme Budget Adjustment/Amendment Form are agreed.

J. L. Ecclestone

for (Paul Fox)

From: Assistant Make-up

Room No: E.804

Tel. Ext:

Date: 22.4.70

Subject: DR. WHO DDD - MAKE-UP COSTS

Copies to: Make-up Manager  
Mrs. M. Richards.

To: Mr. B. Letts

Further to our recent telephone conversation, below are the costs of the items ordered by Marion Richards for the "Dr. Who DDD" series.

Marion warned the Director that the items he required would be costly, but he replied "that it had to look right". He could not let her know the make-up budget for the series, so she economised as much as possible.

Unfortunately, she ordered 3 full primords too many, as at the planning meeting she understood that number would be required. It was not until the scripts were finalised that she realised the requirements had been altered, when it was too late to amend the order.

I understand you have allowed £600 on the P.B.E.'s for make-up items. If you can help by increasing our external cost allowance it would be greatly appreciated.

	<u>£ EACH</u>	<u>£ TOTAL</u>
9 False latex noses & mouths	15.15.0.	141.15.0.
9 wigs	63. 0.0.	567. 0.0.
9 sets of hand pieces	12.12.0.	113. 8.0.
9 prs. of check peices	10.10.0.	94.10.0.
9 prs. eyebrows	2.10.0.	22.10.0.
9 nose pieces	2. 2.0.	18.18.0.
9 x 4 neck pieces	35. 0.0.	315. 0.0.
9 beards	12. 0.0.	108. 0.0.
2 moustaches	2.10.0.	5. 0.0.
1 beard	4. 0.0.	4. 0.0.
1 wig hire	8. 8.0.	8. 8.0.
1 wig for Caroline John	60.18.0.	60.18.0.
1 cascade for Sheila Dunn	10.10.0.	10.10.0.
Materials	40. 0.0.	40. 0.0.
		<hr/>
		1,509.17.0.

153-9.0

12.12.0

140.17.0 x 3

422.11.0

1380.11.0

A. CALLENDER



FROM: CONTRACTS OFFICE ROOM 350 SC.BLK. T.C.

No. 199

TO: BARRY LETTS

Date issued.

22.4.70

Acceptance or non-acceptance of all or part of this contract to be made by:

SCENIC SERVICING CONTRACT FOR SCENERY AND DRESSING PROPERTIES

(ACTION PROPERTIES ARE SEPARATELY CHARGED)

ORIGINAL/REVISION TO NO.  
STUDIO/STAGE/LOCATION/O.B.Delete inapplicable  
items.

DIRECTOR DOUGLAS CAMFIELD

PRODUCTION DEPT. DRAMA

PRODUCTION DATE 23-24th APRIL 1970 WK. 16

TITLE DR WHO DDD.

FILMING DATE WK.

PROJECT NO. 2249/7020

DESIGNER JEREMY DAVIES

SET	INTERNAL COSTS			EXTERNAL COSTS		FOR USE BY COSTING UNIT
	G10		G11	120		
	MAN HOURS		PROP PLOT	MATERIALS	PROPERTIES HIRED OR BOUGHT	
	QTY.	£	£			
			280		1100	
TOTALS			280		1100	
			£280		£1100	

NOTE: THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE.  
ANY VARIATION OR ADDITION MAY RESULT IN A REVISED CONTRACT.

REMARKS: THIS IS AN ADDITION TO CONTRACT NO 12

DISTRIBUTION

PRODUCER (2)  
DIRECTOR  
CH.ASST.SC.DES.  
SC.DES.MANAGER  
OUTPUT DEPT. ORG.  
P.A. (SERVICING)  
DESIGNER  
CONSTRUCTION ORG.  
COSTING UNIT  
CONTRACTS OFFICE

DATE

ISSUED BY: .H..J..ELLIOTT.... FOR SCENIC SERVICING .....

..... FOR SCENIC DESIGN .....

ACCEPTED BY: ..... PRODUCER B. Letts .....

(SIGNED COPY TO BE RETURNED TO CONTRACTS OFFICE)



THIS FORM

DATED

22.4.70

WEEK 18

TELEVISION STUDIOS DEPARTMENT. CONFIRMATION OF CHARGES

PROGRAMME DEPARTMENT ..... Drama Serials ..... STRAND ..... Dr. Who .....  
 PROJECT NUMBER ..... 2349/7022-3 ..... EPISODE/TITLE ..... 3 & 4 .....  
 DATES ..... 7/8-5-70 ..... STUDIO ..... TC3 .....  
 To PRODUCER ..... B. Letts ..... ROOM ..... 505 Union .....  
 To DIRECTOR ..... D. Camfield ..... ROOM ..... 401 Threshold .....  
 T.M.I. .... J.A. Green ..... S.S. .... J.A. Staple .....

The standard team allocated to your production is capable of operating four cameras and up to two booms (one tracking). Your production plan may necessitate additional staff and facilities and this confirms that they have been booked as below.

.....5..... CAMERAS, MOUNTED ON .....5 Peds..... COLOUR/.....

<u>ADDITIONAL STAFF</u>		<u>YOUR HOURLY RATE</u>	
SUPERVISORY:-	T.M./S.S. ....	Standard Team per hour	£ 26
VISION:-	Cameraman Pool .....1.....	...5... Additional Staff	10
	Camera Assistants .....1.....	@ £2 per hour	.....
	Inlay Operators .....2.....	...5... Cameras @ £.2.. per	10
SOUND:-	Boom/P.A. ....	hour.	.....
	S.A.G. ....		£46
	Tape/Gram. Operators .....1.....		

STUDIO FIXED CHARGE

Studio ...TC3... is £1070..... per day.

STUDIO CODE. STAFF/CAMERA CODE.  
C07 C44 + B29  
(Complex 1)

HOURS OF ACTIVITY will be calculated on the basis of the Ready Reckoner on the last page of the current Production Costing Guide. Please address any queries to:- Audrey Cornish, Room 4024 T.C. Phone No.

TO ESTIMATE HOURS CHARGED

- I) Production use (start of rehearsal to end of recording/transmission) .....  
 II) Preparation and Clearing @ 1½ hours per day .....  
 III) Meal Breaks (if not included in I) .....

TOTAL HOURS



From:

Sec. to Organiser Drama Serials Tel.

23.4.70.

Room No & Building: 406 Thres

Telephone Extn:

Subject:

PLAYBACKS FOR DOCTOR WHO DDD

To:

Recording Clerk

c.c. Barry Letts, D. Camfield  
C D'Oyly John

In order to fit in with the editing and dubbing schedules for Doctor Who DDD, the playbacks should take place as follows.

5.5.70. - 1700-1800 - Ep 1 & 2

19.5.70 - 1700-1800 - Ep 3 & 4

2.6.70. - 1700-1800 - Ep 5 & 6

9.6.70 - 1700-1730 - Ep 7.

These will be in Room 407 Threshold.

*Colin M*  
Annabel Cameron  
(Annabel Cameron)

From:

Sec. to Organiser, Drama Serials Tel.

23.4.70.

Room No & Building:

406 Thres.

Telephone Extn:

Subject:

DOCTOR WHO: DUBBING

To:

Trevor Noakes

c.c. Barry Letts, D. Camfield  
C. D'Oyly-John

This is to confirm that the dubbing facilities for Doctor Who DDD are now as follows:-

30.4.70 (Week 17) - 1800-2230 Ep 1 Studio R  
4. 5.70 (Week 18) - 1800-2230 Ep 2 Studio R  
15.5.70. (Week 19) - 1800-2230 Ep 3 TC 1 ✓  
18.5.70. (Week 20) - 1800-2230 Ep 4 TV Theatre  
2. 6.70. (Week 22) - 1030-2130 Eps. 5 & 6 TC 4  
4. 6.70. (Week 22) - 1800-2230 Ep 7 TC 5

Playbacks have been changed accordingly.

*Annabel Cameron*  
(Annabel Cameron)



FROM: *Jeremy Davies* EXTN:  
SUBJECT: WORKS VARIATION ORDER

Workshop Manager	✓	Senior Artist	
Master Carpenter		Drops Up	
Master Painter	✓	Scene Master	
Master Plasterer		Designer	✓
Scenery Booking		Estimator	✓
Metal Workshop		Producer	✓
Director	✓	Business Manager	✓
Costing	✓		
WORKSHOPS		BBC.	
Man Hours		Materials	
2.		£5-0-0	

TO: CONST ORGANISER... *23/4/40*

THRO: DRAWING MANAGER.....

PRODUCTION *D1. Who DDD tps 1 & 2*

PROJECT No. *2349/7020 #1*

ZERO DATE

VTR/FILMING DATE

*April 22*

*April 23*

Please extend floor painting  
as disussed. Approx ~~100~~ 750  
sq. ft. Black Gloss.

(CONFIRMATION)

TOTAL COST TO PROGRAMME.....

*£9-10-0.*

ESTIMATOR.....

DESIGNER.....

DATE.....

P897

Ext.

Reference: 01/CT/BT

24th April 1970

Dear Mrs. Hunt,

DR. WHO & THE MO-HOLE PROJECT : DON HOUGHTON

Our BBC-1 television production of Don Houghton's serial DR. WHO & THE MO-HOLE PROJECT is now provisionally scheduled for weekly transmission beginning on Saturday 9th May 1970.

Yours sincerely,

(Ben Travers)  
Assistant Head of Copyright

Margery Vosper Limited,  
53A Shaftesbury Avenue,  
London, W.1.

RB



FROM: Mrs. A.Callender, PABX  
Rm.E.819 T.C.

Date.....24.4.70

TO:

D. CAMFIELD  
B. LETTS

Copies to:-

M/up sup  
alloc  
file

TOTAL COSTING

Make-up Charges

Series .....DR, WHO 5 & 6 & 7 DDD

Programme Title .....

Project No. ....2349/702 4/5 Week 20 Thurs/fri  
Day .....

Make-up Supervisor .....M. Richards

Make-up Supervisors Hours (excludes filming and  
studio)

Preparation Time ...8 per ep.....

Make-up Assistants Hours

Preparation Time .....

No. of assistants for  
filming ..... day

No. of assistants for  
studio ...4 per ep..... day

Make-up Materials cost £ .....100 per ep (£300 in all)

.....  
Duplicate copy to be signed by Producer/Director and  
returned to the above.

Signed .....

Date .....

FROM: Mrs. A. Callender, PABX  
Rm. E. 819 T.C.

24.4.70  
Date.....

TO: D. Canfield  
B. Letts

Copies to:-  
M/up sup  
.....alloc.....  
.....File.....

TOTAL COSTING

Make-up Charges

DR. WHO DDD 142/7

Series .....

Programme Title ..... 16 Thurs/Fri  
2349/7020/1

Project No. .... Week .... Day .....

Make-up Supervisor ..... M. Richards

Make-up Supervisors Hours (excludes filming and  
studio)  
104 for Ep 1

Preparation Time ..... 16 for Ep 2

Make-up Assistants Hours

Preparation Time .....

. of assistants for 3  
filming ..... day

No. of assistants for 4 per day  
studio ..... day

Make-up Materials cost £ 900 Ep 1  
100 Ep 2.

.....  
Duplicate copy to be signed by Producer/Director and  
returned to the above.

Signed .....  
Date .....



PLEASE FORWARD TO PRODUCER

FROM: JEREMY DAVIES. EXTN:  
SUBJECT: WORKS VARIATION ORDER

Workshop Manager	✓	Senior Artist	
Master Carpenter	✓	Drapes Up	
Master Painter		Scene Master	
Master Plasterer		Designer	✓
Scenery Booking		Estimator	✓
Metal Workshop		Producer	✓
Director	✓	Business Manager	✓
Costing	✓		
WORKSHOPS		BBC.	
Man Hours	2.	Materials	—

TO: CONST ORGANISER *Barker 24/4/70*  
THRO: DRAWING MANAGER  
PRODUCTION *DL WHO DDD. EP. 1/2.*  
PROJECT No. *2349/7020/1.*

ZERO DATE *22/4/70* | VTR/FILMING DATE *24/4/70*

*Please supply ONE EXTRA STRANDY CARPENTER,  
TC3, 9.30. — 11.30 23/4/70.*

TOTAL COST TO PROGRAMME

*£4-10-0.*

ESTIMATOR

*J. J. J. J.*  
*24/4/70*

DESIGNER

*[Signature]*

DATE

P897

FROM: Mrs. A. Callender, PABX  
Rm. E. 819 T.C.

Date... 24.4.70

TO: D. CAMFIELD  
B. LETTS

Copies to:-

M/up sup .....  
alloc .....  
file .....

TOTAL COSTING

Make-up Charges

Series ..... DE WHO... DDD EP 344/7 .....

Programme Title .....

Project No. .... 2349/7022/3 ..... Week .... 18 ..... Day .... Thurs. Fri

Make-up Supervisor ..... M. Richards .....

Make-up Supervisors Hours (excludes filming and  
studio)

Preparation Time ..... 8 per ep .....

Make-up Assistants Hours

Preparation Time .....

No. of assistants for  
filming ..... day

No. of assistants for  
studio ..... 4 per ep ... day

Make-up Materials cost £ .. 100 per ep (£200 in all)

.....  
Duplicate copy to be signed by Producer/Director and  
returned to the above.

Signed .....

Date .....



THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W1A 1AA

~~HTX1033~~  
BT 1954

In A/c with

G.C.A. Personal Management Ltd.,  
Page House,  
91 Shaftesbury Avenue,  
London, W.1.

Date of issue

24/4/70

Copy to: Terrance Dicks  
C.A.D.G.Tel.  
O.Serials D.Tel.

Service, Date and Time of Broadcast	Name of Programme, Title of Work and author	Fees
<p>TV BBC-1</p> <p>TX 9/5/70</p>	<p>DR. WHO &amp; THE NO-HOLE PROJECT Use of character Colonel Lethbridge Stewart created by Mervyn Haisman &amp; Henry Lincoln</p> <p>Fee for Episode 1</p> <p>Proj. no. 2349/7020</p>	<p>£</p>

Certified duly performed on

Passed

..... Date

Allocation

PROGRAMME AS RECORDED

To: Television Accountant

Copies: H. Serials  
Org. Serials  
Drama Script Library  
Duty Office  
Cost A/C Unit  
Tel. Enterprises  
Barry Letts

---

"DR. WHO - INFERNO" (DDD)

EPISODE 1 (2349/7020)

Recorded: Friday, 24th April 1970

Studio: TC3

Rec. No: VTC/6HT/8651 ED

Transmission: Saturday, 9th May 1970 BBC1 5.15 p.m.

Producer: BARRY LETTS

Duration: 23' 23"

Director: DOUGLAS CAMFIELD

Designer: JEREMY DAVIES

---

A. DETAILS OF CAST

1. Doctor Who ..... JON PERTWEE  
Liz Shaw ..... CAROLINE JOHN  
Brigadier Lethbridge  
Stewart ..... NICHOLAS COURTNEY  
Professor Stahlman . OLAF POOLEY  
Sir Keith Gold ..... CHRISTOPHER BENJAMIN  
Greg Sutton ..... DEREK NEWARK  
Petra Williams ..... SHEILA DUNN  
Sgt. Benton ..... JOHN LEVENE  
Bromley ..... IAN FAIRBAIRN  
Private Wyatt ..... DEREK WARE  
Private Latimer .... DAVID SIMEON (film only)  
Harry Slocum ..... WALTER RANDALL  
Technicians (non-speaking)  
Sheila Knight, Patricia Matthews, Corinne Skinner,  
Joan Harsant, Valerie Bland, June Gray  
  
Alan Clements, Keith Norrish, Richard Cooper,  
Harry Tierney, Richard Lawrence, Richard King,  
Robert Birmingham, Derek Hunt, Michael Earl,  
Norton Clarke, Bertie Green, Keith Ashley



2. Film Sequences

TK2 - Jon Pertwee  
TK3 - Walter Randall, Ian Fairbairn  
TK4 - Walter Randall  
TK5 - Jon Pertwee, David Simeon  
TK6 - Walter Randall  
TK7 and 8 - Jon Pertwee  
and 9

B. ALL OTHER ITEMS CHARGEABLE TO THE PROGRAMME

Copyright: DON HOUGHTON (author)

Facility Fee: Berry Wiggins & Co. Ltd. (use of premises  
for filming)

H.A.P. Caterers  
Filmcraft Caterers  
National Film Archives (British Film Institute)  
Film Hire - Contemporary Films  
Roy Scammell, Alan Chuntz, Roy Street,  
Derek Martin, Billy Horrigan, Terry Walsh (All HAVOC)  
(Booked for Episode 1 filming but not used.)  
Design  
Film Costs  
Makeup  
Costume  
Visual FX.  
VTR  
Graphics  
Transport  
PCV's: C. D'Oyly-John  
S. Hedden  
S. Upton  
Poval Victoria and Bxll Hotel, Rochester (MU/WR Room hire)  
Gratuities : PCV. C. D'Oyly-John  
Location catering for artitsts: PCV. S. Hedden  
PCV. S. Upton

C.

DETAILS OF FILM SEQUENCESSpecially shot - 16 mm. Colour

Film Cameraman: Fred Hamilton

Film Editor: Martyn Day

Sync

TK2 - 22"

TK3 - 27"

TK4 - 34"

TK5 - 52"

TK6 - 20"

Mute

TK7 - 40"

TK8 - 28"

TK9 - 9"

TK10 - 8"

TK11 - 8"

2' 35"1' 33"Standard

Opening and closing titles - 16 mm. Colour - mute

Opening - 23"

Closing - 54"

Hired Film

Contemporary Films - "Volcano" (Reel 2)

Produced/Directed by Haroun Tazieff

30" 16 mm. colour

D.

MUSIC DETAILS

Opening music: On film 23"

Ron Grainer and BBC Radiophonic Workshop

Closing music: On tape 54"

Ron Grainer and BBC Radiophonic Workshop

"La Donna e mobile" from 'Rigoletto' by Verdi

was hummed by JON PERTWEE (on film) (Non-copyright) (20")

Details of incidental music will follow after dubbing.

Sue Upton

(Sue Upton)

27.4.70



PROGRAMME AS RECORDED

To: Television Accountant

Copies: H. Serials; Org. Serials:  
Drama Script Library:  
Duty Office: Cost A/C Unit:  
Tel. Encls: Barry Letts

"DR. WHO - INFERNO" (DDD)

EPISODE 2 (2349/7021)

Recorded: Friday, 24th April 1970

Studio: TC3

Rec. No: VTC/6HT/58652 ED

Transmission: Saturday, 16th May 1970 BBC1 5.15. p.m.

Producer: BARRY LETTS

Director: DOUGLAS CAMFIELD

Designer: JEREMY DAVIES

Duration: 22' 04"

A. DETAILS OF CAST

Doctor Who	JON PERTWEE
Liz Shaw	CAROLINE JOHN
Brigadier Lethbridge Stewart	NICHOLAS COURTNEY
Professor Stahlman	OLAF POOLEY
Sir Keith Gold	CHRISTOPHER BENJAMIN
Greg Sutton	DEREK NEWARK
Petra Williams	SHEILA DUNN
Sgt. Benton	JOHN LEVENE
Private Wyatt	DEREK WARE
Bromley	IAN FAIRBAIRN
Harry Slocum	WALTER RANDALL

Technicians (n/speaking)

Sheila Knight, Patricia Matthews, Corinne Skinner,  
Joan Harsant, Valerie Bland, June Gray  
Alan Clements, Keith Norrish, Richard Cooper,  
Harry Tierney, Richard Lawrence, Richard King,  
Robert Birmingham, Derek Hunt, Michael Earl,  
Norton Clarke, Bertie Green, Keith Ashley

Soldiers (on film only)

Roy Scammell, Alan Chuntz, Billy Horrigan,  
Derek Martin, Terry Walsh, Roy Street

2. Film Sequences

TK3 - Jon Pertwee, Nicholas Courtney, John Levene,  
Derek Ware, Roy Scammell, Alan Chuntz, Roy Street,  
Derek Martin, Billy Horrigan, Terry Walsh,  
Ian Fairbairn

TK4 - Caroline John, Ian Fairbairn

TK5 - Jon Pertwee

B. ALL OTHER ITEMS CHARGEABLE TO THE PROGRAMME

Copyright: DON HOUGHTON (author)

Design  
Makeup  
Costume  
VTR

C. FILM SEQUENCES

Specially shot 16 mm. Colour

Film Cameraman: Fred Hamilton  
Film Editor: Martyn Day

SyncMute

TK5 - 3' 00"

TK2 - 8"

TK6 - 15"

TK3 - 8"

TK4 - 8"

3' 15"

TK7 - 9"

33"

Standard opening (25") and closing (54") titles - 16 mm. Mute  
Colour

Hired Film:

Contemporary Films: "Volcano" (Reel 2)  
Produced/Directed by H. aroun Tazieff  
30" - 16 mm. Colour



D.

MUSIC DETAILS

3.

Opening music (dubbed onto film) - 25"  
Closing music (on tape) - 54"  
Ron Grainer and BBC Radiophonic Workshop

Incidental music details to follow after dubbing.

Sue Upton

(Sue Upton)  
27.4.70

Letter

From: Programme Planning

Room 6055 T.C.

PABX:

SUBJECT: AMENDMENT TO PRODUCTION SCHEDULE

To: DLO

Date: 28th April, 1970

Copy to: GENERAL DISTRIBUTION

DIRECTOR:

PROD. DEPT.: SERIALS  
TITLE: DR. WHO  
PROJECT No.: 2349/7022

PROD. WEEK: 19  
PROD. DAY: FRIDAY

Ep 3

This is to confirm that we need to ~~PROVIDE~~/REVISE/~~CANCEL~~ facilities as follows:--

Sound Dubs

MOVED FROM TCL TO TVT

Trevor Noakes  
(TREVOR NOAKES)



FROM: JEREMY EXTN:  
SUBJECT: WORKS VARIATION ORDER

TO: CONST ORGANISER Bailes 29/4/70  
THRO: DRAWING MANAGER

PRODUCTION DR WHO DDD

PROJECT No. 2349/7022 & 3

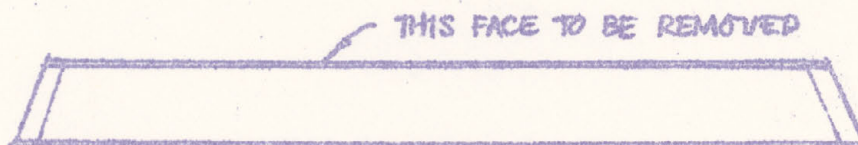
ZERO DATE 6 MAY VTR/FILMING DATE 8 MAY

Workshop Manager	<input checked="" type="checkbox"/>	Senior Artist	<input type="checkbox"/>
Master Carpenter	<input checked="" type="checkbox"/>	Drapes Up	<input type="checkbox"/>
Master Painter	<input type="checkbox"/>	Scene Master	<input checked="" type="checkbox"/>
Master Plasterer	<input type="checkbox"/>	Designer	<input checked="" type="checkbox"/>
Scenery Booking	<input type="checkbox"/>	Estimator	<input checked="" type="checkbox"/>
Metal Workshop	<input type="checkbox"/>	Producer	<input checked="" type="checkbox"/>
Director	<input checked="" type="checkbox"/>	Business Manager	<input checked="" type="checkbox"/>
Costing	<input checked="" type="checkbox"/>		<input type="checkbox"/>
WORKSHOPS		<u>BBC</u>	
Man Hours	<u>3</u>	Materials	<u>                    </u>

# SHEET 8 OF 11

## SLIDING DOOR IN OVERPIECE OAS

PLEASE REDUCE THE HEIGHT OF THIS DOOR TO 8' 0"  
AND REMOVE REAR PLY FACE TO REDUCE WEIGHT.



PLAN. NTS.

TOTAL COST TO PROGRAMME £6-15-0

ESTIMATOR R. Tappin DESIGNER Coleman

DATE 29.4.70

PLEASE FORWARD TO PRODUCER

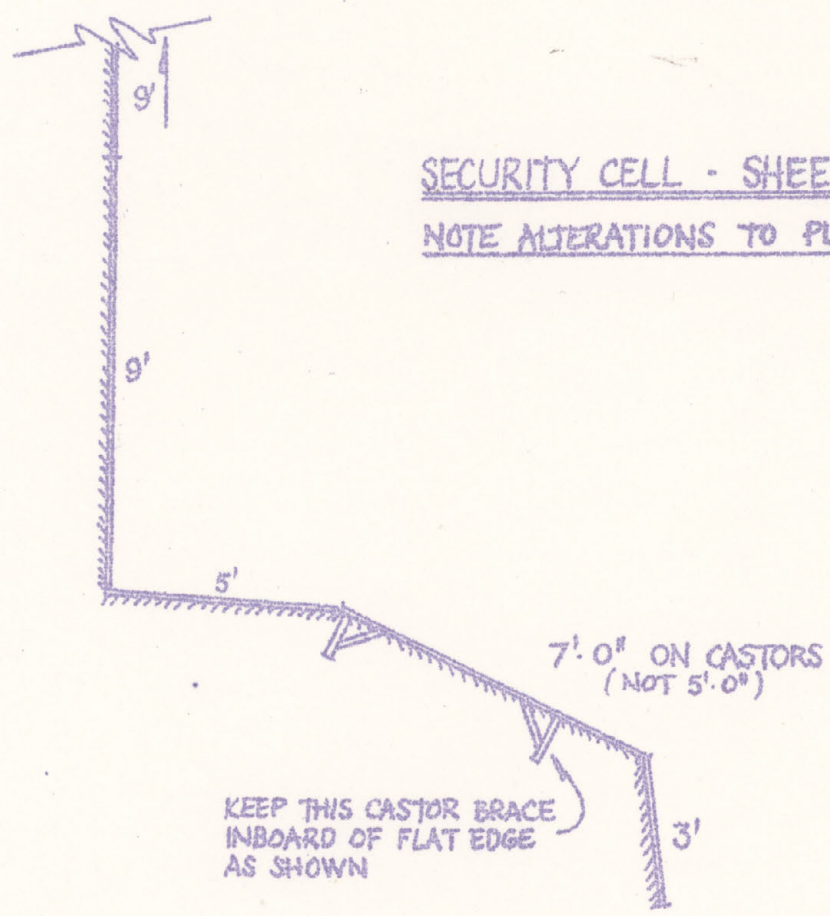
FROM: JKE... EXTN:  
SUBJECT: WORKS VARIATION ORDER

TO: CONST ORGANISER... *Rbanks 29/4/70*  
THRO: DRAWING MANAGER...

PRODUCTION DR WHO DDD  
PROJECT No. 2349/7022 & 3

ZERO DATE 6 MAY VTR/FILMING DATE 8 MAY

Workshop Manager	/	Senior Artist	
Master Carpenter	/	Drapes Up	
Master Painter	/	Scene Master	/
Master Plasterer		Designer	/
Scenery Booking	/	Estimator	/
Metal Workshop		Producer	/
Director	/	Business Manager	/
Costing	/		
WORKSHOPS		BBC	
Man Hours		Materials	
4		10-0	



SECURITY CELL - SHEET 1 OF 1  
NOTE ALTERATIONS TO PLAN.

TOTAL COST TO PROGRAMME *£9- 10- 0*

ESTIMATOR *A. Topp* DESIGNER *Colin Bowles*

DATE *29-4-70*  
P897



# Programme Recording Form

To: PRESENTATION DESK Room 4093 TC (PAEX )  
(Copies A & B)

DEPARTMENTAL ORGANISER or ORG. ASST. (Copy C)  
PRODUCTION FILE (Copy D)

## TRANSMISSION:

WEEK	19
DATE	9.5.70
NETWORK	BBC-1
Transmission in Monochrome or Colour	Colour

RECORDING NUMBER  
OR FILM GAUGE

VTC/6HT/58651 ED

TAKE No.  
ON FRONT OF  
PROGRAMME

2

PROJECT NUMBER

2349/7020

TITLE OF PROGRAMME

"DOCTOR WHO"

EPISODE No.

One

COPY **D**

SUB-TITLE

INFERNO

PRODUCER OR PERSON RESPONSIBLE

Name Douglas Camfield

DEPARTMENT RESPONSIBLE

Drama, Serials

Office Room  
& Tel. No.

401 Thres

Home Tel. No.

## PRODUCTION DETAILS

- Overall duration of programme timed on V.T. machine/film footage counter..... **23' 23"**
- Overall duration of programme timed on stop watch/master clock..... **23' 24"**
- If only one timing method used has this been double checked?.....
- Duration of opening sequence..... **52½"**
- Details of opening sequence (state if subtitle is shown and when)..... **Moving line pattern, Dr. Who face emerges, "DR. WHO" title (Music over all titles) CUT TO Volcanic lava with titles s/posed over.**
  - "INFERNO" **(59")**
  - by DON HOUGHTON
  - Episode 1
- Duration of closing sequence (timed from the appearance of the **FIRST WRITTEN CREDIT**, item 7, to the **END** of the programme)..... **48"**  
**Doctor Who**  
**JON PERTWEE**
- Wording of first closing credit.....
- Details and duration of final credit..... **Directed by**  
**DOUGLAS CAMFIELD**  
**BBC tv.**
- If music is used in the closing sequence, does this end naturally with the end of the programme..... **Yes.**
- If programme does not end with the fade down of the final credit, give concise details.....
- If contractual v/o credit is required please ensure that Presentation Desk has a running order of end credits.
- Script enclosed/to follow already forwarded/not available (please delete as required)
- Previous transmission dates and overall durations.....
- If a repeat, has programme been reviewed prior to this transmission?.....
- Remarks (to include v/o credits, introductory announcements etc. where required.)

SIGNED

DATE

*Sig. Douglas Camfield*  
for Douglas Camfield  
30.4.70



FROM: CONTRACTS OFFICE.ROOM 350 SC.BLK. T.C.

No.255

TO: BARRY LETTS

Date issued.

30.4.70

Acceptance or non-acceptance of all or part of this contract to be made by:

SCENIC SERVICING CONTRACT FOR SCENERY AND DRESSING PROPERTIES

(ACTION PROPERTIES ARE SEPARATELY CHARGED)

A

ORIGINAL/REVISION TO NO. 154  
STUDIO/STAGE/LOCATION/C.B.

Delete inapplicable items.

DIRECTOR DOUGLAS CAMFIELD

PRODUCTION DEPT. DRAMA

PRODUCTION DATE 8TH MAY 1970

WK.18

TITLE DR WHO DDD EP 3/4

FILMING DATE

WK.

PROJECT NO. 2349/7022/3

DESIGNER JEREMY DAVIES

SET	INTERNAL COSTS			EXTERNAL COSTS		FOR USE BY COSTING UNIT
	G10		G11	120		
	MAN HOURS		PROP. PLOT	MATERIALS	PROPERTIES HIRED OR BOUGHT	
	QTY.	£	£			
PROPS ONLY			300		200	
TOTALS			300		200	
		£300		£200		

NOTE: THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE.  
ANY VARIATION OR ADDITION MAY RESULT IN A REVISED CONTRACT.

REMARKS:

DISTRIBUTION

ISSUED BY: ..H. J. ELLIOTT... FOR SCENIC SERVICING .....

DATE

..... FOR SCENIC DESIGN .....

ACCEPTED BY: ..... PRODUCER .....

(SIGNED COPY TO BE RETURNED TO CONTRACTS OFFICE)

PRODUCER (2)  
DIRECTOR -  
CH.ASST.SC.DES.  
SC.DES.MANAGER  
OUTPUT DEPT. ORG.  
P.A. (SERVICING)  
DESIGNER  
CONSTRUCTION ORG.  
COSTING UNIT  
CONTRACTS OFFICE



TO: BARRY LETTS

EXT:

ROOM NO: 505

BUILDING: Union House

GRAPHICS QUOTATION (001832)

PRODUCTION: DR. WHO: EP 3 & 4

PROJECT NO: 2349/7022

VTR/TX DATE: 7/8.5.70

FILMING DATE:

External Charge... £31 (slides)

Internal Charge... £33

Total £64

This quotation is for work requested on your Graphic Requirement form dated 29.4.70. Please sign the top copy and return within 2 days after VTR/TX or Filming date so returns can be made for the computer. Return to; Graphics Progress Organiser  
Room 201, TC Ext  
N.B. This does not include photographers hourly rate or filming costs.

Quotation accepted Signature.....  
Date.....

30.4

## RADIO TIMES BLURB

### 'INFERNO'

#### EPISODE ONE:

An apparently motiveless murder brings the Brigadier to the 'Inferno' - a terrifying project to drill to the centre of the Earth. The Doctor and Liz are already there as observers - but the Doctor has plans for a dangerous experiment of his own. *through*

#### EPISODE TWO:

The Doctor is the victim of a savage attack. His quarrel with Professor Stahlman comes to a head and the Doctor makes a desperate and dangerous attempt to re-activate the Tardis console. *crust*

#### EPISODE THREE:

The Doctor's attempt to re-activate the Tardis console hurls him into a terrifying situation where old friends seem deadly enemies - even Liz and the Brigadier.

#### EPISODE FOUR:

The Doctor fights to survive in a frighteningly different duplicate world. Stahlman orders that the Doctor shot on sight..... *shall be*

#### EPISODE FIVE:

In the parallel world Earth's crust is finally penetrated - and the results are even more horrifying than the Doctor had feared. He is trapped in a world that seems doomed.

#### EPISODE SIX:

Powerless to save the parallel world in which he is trapped, the Doctor fights to re-activate the Tardis console and return to 'our' world - before it is too late.

#### EPISODE SEVEN:

The Doctor returns to 'our' world only to see the same terrifying pattern of events repeat itself - and no-one will listen to his warnings.



PROMOTION

DOCTOR WHO: BBC-1  
COLOUR

"DOCTOR WHO"

"PROJECT INFERNO"

by

DON HOUGHTON

(SERIAL DDD)

TRANSMISSION:

9th MAY 1970

UNTIL:

20th JUNE, 1970

SELLING POINTS:

- (1) An exciting story linked to the real life present day Moonhole Projects.
- (2) Dual roles for Liz Shaw and the Brigadier, as ruthless officials of a totalitarian British Republic in a strange parallel world.
- (3) The terrifying Primords - men degenerated into a primaeval ape.
- (4) The destruction of a planet by a tremendous volcanic eruption.

\*\*\*\*\*

The Doctor attends a top secret drilling project, the purpose of which is to penetrate the Earth's crust and tap the new energy source of Stahlman's Gas which Professor Stahlman, instigator of the project, believes to lie below. Stahlman, a ruthless ego-maniac is at odds with Sir Keith Gold, Executive Director of the project, who urges a more cautious approach to the drilling.

Continued/

Continued:

Beneath his pose of interested observer, the Doctor is anxious to tap the nuclear power of the project as part of his plan to get the grounded Tardis operational once more. His attempt to do this projects him into a parallel world, a semi-fascist Britain in which he meets a very different Liz and Brigadier. In this world too the Project Inferno is nearing completion, as the penetration of the Earth's crust unleashes primitive forces that will eventually destroy this parallel world - first the terrifying Primords - men degenerated by the released Stahlman's gas, into a kind of primaeval ape - then an immense volcanic eruption that will eventually destroy the planet. Before the final catastrophe the Doctor manages to project himself back into 'our' world, where to his horror, he finds that the Project Inferno is nearing the final stage under the ruthless driving of Professor Stahlman.

Desperately the Doctor struggles to prevent a repetition of the catastrophe which has destroyed the strange parallel world.

\*\*\*\*\*

PRODUCER.....BARRY LETTS

DIRECTOR.....DOUGLAS CAMFIELD

SCRIPT EDITOR.....TERRANCE DICKS

DESIGNER.....JEREMY DAVIES

\*\*\*\*\*



FROM: CONTRACTS OFFICE.ROOM 350 SC.BLK. T.C.

No. 298

TO: BARRY LETTS

Date issued.

A

Acceptance or non-acceptance of all or part of this contract to be made by: A.S.A.P.

SCENIC SERVICING CONTRACT FOR SCENERY AND DRESSING PROPERTIES

(ACTION PROPERTIES ARE SEPARATELY CHARGED)

ORIGINAL/REVISION TO NO.  
STUDIO/STAGE/LOCATION/O.B.

Delete inapplicable items.

DIRECTOR DOUGLAS CAMFIELD

PRODUCTION DEPT. SERIALS

PRODUCTION DATE 8.5.70

WK.

TITLE FR. WHO DDD

FILMING DATE

WK.

PROJECT NO. 2349/7022/3

DESIGNER JEREMY DAVIES

SET	INTERNAL COSTS			EXTERNAL COSTS		FOR USE BY COSTING UNIT
	G10		G11	120		
	MAN HOURS		PROP.	MATERIALS	PROPERTIES HIRED OR BOUGHT	
	QTY.	£	PLOT £			
	175	393.15	405	95	270	
TOTALS	175	393.15	£405	£95	£270	
		£798.15		£365		

NOTE: THIS CONTRACT IS BASED UPON PRODUCTION INFORMATION RECEIVED TO DATE.  
ANY VARIATION OR ADDITION MAY RESULT IN A REVISED CONTRACT.

REMARKS:

DISTRIBUTION

ISSUED BY: H. J. ELLIOTT FOR SCENIC SERVICING

DATE

FOR SCENIC DESIGN

ACCEPTED BY: PRODUCER

(SIGNED COPY TO BE RETURNED TO CONTRACTS OFFICE)

PRODUCER (2)  
DIRECTOR  
CH.ASST.SC.DES.  
SC.DES.MANAGER  
OUTPUT DEPT. ORG.  
P.A. (SERVICING)  
DESIGNER  
CONSTRUCTION ORG.  
COSTING UNIT  
CONTRACTS OFFICE

PLEASE FORWARD TO PRODUCER

FROM: JEREMY DUTTON TN:  
SUBJECT: WORKS VARIATION ORDER

TO: CONST ORGANISER.....  
THRO: DRAWING MANAGER.....

PRODUCTION DR WITO DDD. EPS 3 & 4

PROJECT No. 2349/7022 & 3

ZERO DATE 6 MAY VTR/FILMING DATE 8 MAY

Workshop Manager	/	Senior Artist	
Master Carpenter	/	Drapes Up	
Master Painter	/	Scene Master	/
Master Plasterer		Designer	/
Scenery Booking		Estimator	/
Metal Workshop		Producer	/
Director	/	Business Manager	/
Costing	/		
WORKSHOPS		BBC	
Man Hours	7	Materials	£20-0-0

PLEASE PAINT

2500 SQ. FT. BLACK GLOSS FLOORPAINT

520 SQ. FT. BUFF DOTLE CEMENT FLOORPAINT

AS SHOWN ON PLAN.

TOTAL COST TO PROGRAMME

ESTIMATOR

DATE

P897

DESIGNER



THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W1A 1AA

BT 1996

In A/c with

G.C.A. Personal Management Ltd.,  
Page House,  
91 Shaftesbury Avenue,  
London, W.1.

Date of issue

1/5/70

Copy to: Terrance Dicks  
C.A.D.G.Tel.  
O.Serials D.Tel.

Service, Date and Time of Broadcast	Name of Programme, Title of Work and author	Fees
TV BBC-1          TX 16/5/70	DR. WHO & THE NO-HOLE PROJECT Use <del>mixx</del> of character Colonel Lethbridge Stewart created by Mervyn Haisman & Henry Lincoln  Fee for Episode 2 Proj. no. 2349/7021	£

Certified duly performed on

Passed

..... Date

Allocation

# Programme Recording Form

To: PRESENTATION DESK Room 4093 TC (PAEX )  
(Copies A & B)

DEPARTMENTAL ORGANISER or ORG. ASST. (Copy C)  
PRODUCTION FILE (Copy D)

## TRANSMISSION:

WEEK	20
DATE	16.5.70
NETWORK	BBC-1
Transmission in Monochrome or Colour	Colour

RECORDING NUMBER  
OR FILM GAUGE

VTC/6HT/58652 ED

TAKE No.  
ON FRONT OF  
PROGRAMME

1

PROJECT NUMBER

2349/7021

TITLE OF PROGRAMME

Dr. Who

EPISODE No.

Two

COPY **D**

SUB-TITLE

INFERNO

PRODUCER OR PERSON RESPONSIBLE

Name Douglas Camfield

DEPARTMENT RESPONSIBLE

Drama, Serials

Office Room  
& Tel. No.

401 Thres

Home Tel. No.

## PRODUCTION DETAILS

- Overall duration of programme timed on V.T. machine/film footage counter..... **22' 04"**
- Overall duration of programme timed on stop watch/master clock..... **22' 05"**
- If only one timing method used has this been double checked ? .....
- Duration of opening sequence..... **56"**
- Details of opening sequence (state if subtitle is shown and when)..... **Moving line pattern, Dr. Who face, "DR. WHO" title (music over all titles) CUT TO Volcanic lava with titles s/posed over**
  - INFERNO **(34")**
  - by DON HOUGHTON
  - Episode 2
- Duration of closing sequence (timed from the appearance of the **FIRST WRITTEN CREDIT**, item 7, to the **END** of the programme)..... **48" 52"**
- Wording of first closing credit..... **Dr. Who JON PERTWEE**
- Details and duration of final credit..... **Directed by DOUGLAS CAMFIELD BBC-TV (3")**
- If music is used in the closing sequence, does this end naturally with the end of the programme..... **Yes**
- If programme does not end with the fade down of the final credit, give concise details.....
- If contractual v/o credit is required please ensure that Presentation Desk has a running order of end credits.
- Script enclosed/to follow/already forwarded/not available (please delete as required)
- Previous transmission dates and overall durations.....
- If a repeat, has programme been reviewed prior to this transmission ? .....
- Remarks (to include v/o credits, introductory announcements etc. where required.)

SIGNED.....

DATE..... **for Douglas Camfield**

**4.5.70**

*Sue Lipton*



REVISED 2nd Day

THIS FORM

DATED

4 - 5 - 70

WEEK 18

TELEVISION STUDIOS DEPARTMENT : CONFIRMATION OF CHARGES

PROGRAMME DEPARTMENT..... Drama Serials ..... STRAND..... Dr Who .....  
 PROJECT NO..... 2349/7022 - 3 ..... EPISODE/TITLE..... 3 & 4 .....  
 DATES..... 8 - 5 - 70 ..... STUDIO..... TC 3 .....  
 To PRODUCER..... B. Letts ..... ROOM..... 505 Union .....  
 To DIRECTOR ..... D. Camfield ..... ROOM..... 401 Threshold .....  
 T.M.I..... J.A. Green ..... S.S..... J.A. Staple .....

The standard team allocated to your production is capable of operating four cameras and up to two booms (one tracking). Your production plan may necessitate additional staff and facilities and this confirms that they have been booked as below.

..... 5 ..... CAMERAS, MOUNTED ON..... 5 Peds ..... COLOUR/MONO

	ADDITIONAL STAFF	YOUR HOURLY RATE
SUPERVISORY:-	T.M./S.S. ....	Standard Team per hour £ 26
VISION:-	Cameraman Pool ...I..	...4.. Additional Staff 8
	Camera Assistants.....	@ £2 per hour .....
	Inlay Operators .....	...5.. Cameras @ £2 per hour 10
SOUND:-	Boom/P.A. ...2..	
	S.A.G. ....	£ 44
	Tape/Gram Operators I .....	

STUDIO FIXED CHARGE

Studio TC 3 is £1070 per day

STUDIO CODE. STAFF/CAMERA CODE.

C 07

C 44

Hours of Activity will be calculated on the basis of the Ready Reckoner on the last page of the current Production Costing Guide. Please address any queries to: Audrey Cornish, Room 4024 TC. Phone No.

TO ESTIMATE HOURS CHARGED

- I) Production use (start of rehearsal to end of recording/transmission) .....
- II) Preparation and Clearing @ 1½ hours per day .....
- III) Meal Breaks (if not included in I) .....

TOTAL HOURS

From: Assistant to Douglas Camfield 401 Thurs. Ent.

Subject: MUSIC DETAILS: "DR. WHO" - Episodes 1 and 2  
2349/7020-1

To: Television Accountant

5th May 1970

Copies: H. Serials: Org. Serials: Drama Script Library:  
Duty Office: Cost A/C Unit: Tel. Ents:  
Barry Letts : Music Copyright.

---

The following are the details of the incidental music used in  
"Dr. Who" - Episodes 1 and 2, which were recorded on 24th April  
and dubbed on 30th April and 4th May:

Episode 1

All discs:

"Souls in Space" (St. George)	- Standard Music Library "Electronic Music" ESL 104	- 2' 35"
"Attack of the Alien Minds" (St. George)	- "	- 50"
"The Delian Mode" (Delia Derbyshire)	- BBC Radiophonic Music Radio Enterprises Disc REC 25M	- 50"
"Battle Theme" (St. George)	- Standard Music Library "Electronic Music" ESL 104	- 5"
Crazy Sounds No. 4 (TVM 102)	-	- 8"

Episode 2 :

All discs:

"Battle Theme" (St. George)	- Standard Music Library "Electronic Music" ESL 104	- 30"
"Souls in Space" (St. George)	- "	- 35"
"Build up to ... " (Vorhaus)	- "	- 30"
"Blue Veils and Golden Sands" (Delia Derbyshire)	- BBC Radiophonic Music Radio Enterprises Disc REC 25M	- 45"
"Mysterious Sounds" Telecast Orchestra, conducted by Elliott Mayes	- Chappell Recorded Music C 484B	- 50"

Sue Upton  
(Sue Upton)  
Drama, Serials



THIS FORM  
DATED

6.5.70

FOR WEEK

20

TELEVISION STUDIOS DEPARTMENT : CONFIRMATION OF CHARGES.

PROGRAMME DEPARTMENT. . . **Drama Serials** . . . . . STRAND. . . **Dr. Who** . . . . .  
PROJECT NO. . . . . **2349/7024-5** . . . . . EPISODE/TITLE . . **5-6** . . . . .  
DATES . . . . . **21/22-5-70** . . . . . STUDIO . . . . . **TC6** . . . . .  
To PRODUCER (2) . **B. Letts** . . . . . ROOM . . . . . **505 Union** . . . . .  
To DIRECTOR. . . . . **D. Camfield** . . . . . ROOM . . . . . **401 Threshold** . . . . .  
T.M.I. . . . . **J.A. Green** . . . . . S.S. . . . . **J.A. Staple** . . . . .

The standard team allocated to your production is capable of operating four cameras and up to two booms (one tracking). your production plan may necessitate additional staff and facilities and this confirms that they have been booked as below.

... **5**...CAMERAS, COLOUR/MONO MOUNTED ON **5 peds.** . . . . .

ADDITIONAL STAFF		YOUR HOURLY RATE	
SUPERVISORY		Standard Team per hour	£ 26
T.M./S.S.	.....	. <b>6</b> . Additional Staff @ £2 p.h.	<b>12</b> .
VISION		. <b>5</b> . Cameras @ £. <b>2</b> .. p.h.	<b>10</b> ..
Cameraman Pool	. <b>1</b> ..		
Camera Assistants	.....	Charge per hour	£ <u><b>48</b></u>
Inlay Operators	. <b>1</b> ..		
SOUND		STUDIO FIXED CHARGE	
Boom/P.A.	. <b>3</b> ..		
S.A.G.	.....	Studio . <b>TC6</b> . is £ <b>1070</b> ..per day.	
Tape/Gram. Operator	. <b>1</b> ..	STUDIO CODE. STAFF/CAMERA CODE.	
		<b>C04</b> <b>C45 (complex 2)</b>	

Hours of Activity will be calculated on the basis of the Ready Reckoner on the last page of the current Production Costing Guide. Please address any Queries to: Audrey Cornish, Room 4024 TC. Phone No.

TO ESTIMATE HOURS CHARGED

I) Production Use (start of rehearsal to end of recording/transmission) . . . . .  
II) Preparation and Clearing @  $1\frac{1}{2}$  hours per day. . . . .  
III) Meal Breaks (if not included in I) . . . . .  
TOTAL HOURS



THIS FORM

DATED

6.5.70

FOR WEEK 20

TELEVISION STUDIOS DEPARTMENT : CONFIRMATION OF CHARGES.

PROGRAMME DEPARTMENT. ... Drama Serials..... STRAND... Dr. Who.....  
 PROJECT NO. .... 2349/7024-5..... EPISODE/TITLE .. 5-6.....  
 DATES ..... 21/22-5-70..... STUDIO ..... TC6.....  
 To PRODUCER (2) .. B. Letts..... ROOM ..... 505 Union.....  
 To DIRECTOR..... D. Camfield..... ROOM ..... 401 Threshold.....  
 T.M.I. .... J.A. Green..... S.S. .... J.A. Staple.....

The standard team allocated to your production is capable of operating four cameras and up to two booms (one tracking). your production plan may necessitate additional staff and facilities and this confirms that they have been booked as below.

.....<sup>5</sup> CAMERAS, COLOUR/MONO, MOUNTED ON .....<sup>5</sup> peds. ....

ADDITIONAL STAFFYOUR HOURLY RATE

## SUPERVISORY

Standard Team per hour £ 26

T.M./S.S. ....

..6.. Additional Staff @ £2 p.h. 12..

## VISION

..5.. Cameras @ £.2... p.h. 10...

Cameraman Pool ..1...

Camera Assistants .....

Charge per hour £ 48

Inlay Operators ..1...

## SOUND

STUDIO FIXED CHARGE

Boom/P.A. ..3..

S.A.G. ....

Studio TC6 is £1070 per day.

Tape/Gram. Operator ..1...

 STUDIO CODE. STAFF/CAMERA CODE.  
 C04 C45 (complex 2)

Hours of Activity will be calculated on the basis of the Ready Reckoner on the last page of the current Production Costing Guide. Please address any Queries to: Audrey Cornish, Room 4024 TC. Phone No.

TO ESTIMATE HOURS CHARGED

- I) Production Use (start of rehearsal to end of recording/transmission) .....  
 II) Preparation and Clearing @ 1½ hours per day. ....  
 III) Meal Breaks (if not included in I) .....

TOTAL HOURS



From: P.A. (Studios)

6055 T.C.

PABX:

Subject: 25' SERIALS RECORDINGS

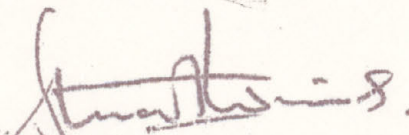
8th May 1970

To: Manager Studio Operations  
Asst. to H.S.M.(I)  
C.A. (Drama) to H.Sc.Des.  
S.V.M.  
Barry Letts  
John McRae  
Org. Serials  
P.A.F.A.

We agreed, when discussing the two in one recording arrangements for 25' Serials, to meet again and discuss the experience of Dr Who DDD and Black Tulip.

I shall be grateful if you could meet me as soon as possible while reactions are fresh so that any lessons learned can be applied to further planning.

My secretary will be contacting you to arrange a short meeting and I shall be grateful if you would come armed with comments and advice.

  
(J.S.C. Williams)

FROM: Jeremy Davis EXTN:  
SUBJECT: WORKS VARIATION ORDER

TO: CONST ORGANISER 4/4 8/5/70  
THRO: DRAWING MANAGER

PRODUCTION DR WHO, DDD.

PROJECT No. 2349/7022/3.

ZERO DATE

6/5/70.

VTR/FILMING DATE

8/5/70.

PLEASE FORWARD TO PRODUCER	
Workshop	
Master Carpenter	<input checked="" type="checkbox"/> Drops Up
Master Painter	<input checked="" type="checkbox"/> Scene Master
Master Plasterer	<input checked="" type="checkbox"/> Designer
Scenery Booking	<input checked="" type="checkbox"/> Estimator
Metal Workshop	<input checked="" type="checkbox"/> Producer
Director	<input checked="" type="checkbox"/> Business Manager
Costing	
WORKSHOPS <u>B/B/C</u>	
Man Hours	Materials
<u>4.</u>	<u>/</u>

Please supply ONE STANDBY METALWORKER.

IN. TC 3. FROM. 8 AM. - 12.30.

7/5/70.

TOTAL COST TO PROGRAMME

129-0-0

ESTIMATOR

[Signature]

DESIGNER

[Signature]

DATE

8/5/70

P897



THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W1A 1AA

BT 2050

In A/c with

Date of issue

C.C.A. Personal Management Ltd.,  
Page House,  
91 Shaftesbury Avenue,  
London, W.1.

8/5/70

Copy to: Terrance Dicks  
C.A.D.G.Tel.  
O.Serials D.Tel.

Service, Date and Time of Broadcast	Name of Programme, Title of Work and author	Fees
TV BBC-1  TX 22/5/70	DR. WHO & THE NO-HOLE PROJECT Use of character Colonel Lethbridge Stewart created by Mervyn Haisman and Henry Lincoln  Fee for Episode 3 Proj. no. 2549/7022	£

Certified duly performed on

Passed

Date

Allocation







CARD			INSERT/MAIN PROJECT No. 4 - 12	NOM. ACC. 13-15	ITEM FEE/PAYMENT 16 - 24			TOTAL			NOT USED 25-31	DESCRIPTION 32 - 55	NOT USED 56-63	PERF. DATE 64-68	NOT USED 69-80	TV A/Cs USE ONLY
I	2	3			£	s	d	£	s	d						
P	6	E	023497020													
			023490922											24 04 70		
				106	-	-						Don Houghton (author) / HARGERY VOSPER LTD				
				108	-	-						Mervyn Haisman & Henry Lincoln / CCA Personal Management Ltd Berry Wiggins & Co. Ltd.				
				123	10	0	0					Contemporary Films				
				129	125	0	0					Transport (filming) (est)				
				131	96	0	0					VIR (elec. ed)				
				132	379	0	0					Associated Plays and Players (studio)				
				134	4	5	0					National Film Archives, British Film Institute				
				135	150	0	0					Gratuities (est) PCV. C. D'Oily-John				
				523	161	-	-					T+D				

3600-10-6

TOTAL ESTIMATED COST



CONTINUATION SHEET

CARD 1	CODE 2	SOURCE 3	INSERT/MAIN PROJECT No. 4 - 12	NOM. ACC. 13-15	ITEM FEE/PAYMENT 16 - 24	TOTAL	NOT USED 25-31	DESCRIPTION 32 - 55	NOT USED 56-63	PERF. DATE 64-68	NOT USED 69-80	TV A/Cs USE ONLY
P	6	E			£ s d	£ s d				DD MM Y		
			023497020							24 04 70		
				120								
					4036 17 9			Design (Eps. 1 and 2)				
					1 0 8			PCV. S. Hedden				
				121								
					900 0 0			Makeup				
					24 0 0			Hire of Makeup room on filming				
				122								
					400 0 0			Costume				
					24 0 0			Hire of Wardrobe room on filming				
				124								
					605 0 0			Film				
				136								
					40 0 0			Graphics (est.)				
				137								
					550 0 0			Visual Effects (est.)				

6580-18-5  
21.00

TOTAL ESTIMATED COST



From: Douglas Camfield 401 Thres. Ext.  
Subject: "DR. WHO" (DDD) Episode 1 Week 19  
Saturday, 9th May 1970  
To: A.E. Kingshott thru Barry Letts  
Copies: H. Serials: Org. Serials: Sub. Editors R.T.(2):  
Mrs. P. Fraser: Tel. Pub. Off: Barry Letts: File.

---

5.15 p.m

DOCTOR WHO

Starring JON PERTWEE

with CAROLINE JOHN  
and NICHOLAS COURTNEY

INFERNO  
by DON HOUGHTON

Episode 1

An apparently motiveless murder brings the Brigadier to the 'Inferno' - a terrifying project to drill to the centre of the Earth. The Doctor and Liz are already there as observers - but the Doctor has plans for a dangerous experiment of his own. through the Earth's crust.

Dr. Who .....	JON PERTWEE
Harry Slocum .....	WALTER RANDALL
Bromley .....	IAN FAIRBAIRN
Sir Keith Gold .....	CHRISTOPHER BENJAMIN
Professor Stahlman .....	SEERX OLAF POOLEY
Petra Williams .....	SHELLA DUNN
Sergeant Benton .....	JOHN LEVENE
Brigadier Lethbridge Stewart ..	NICHOLAS COURTNEY
Greg Sutton .....	DEREK NEWARK
Private Latimer .....	DAVID SIMEON
Liz Shaw .....	CAROLINE JOHN
Private Wyatt .....	DEREK WARE

Title music by RON GRAINER and  
BBC RADIOPHONIC WORKSHOP

Script Editor : TERRANCE DICKS  
Designer : JEREMY DAVIES  
Producer : BARRY LETTS  
Directed by DOUGLAS CAMFIELD

BBC Recording  
COLOUR

From : ASST. PRODUCTION

6055 T.C.

PABX 2341

SUBJECT : (A) ~~AMENDMENT TO PRODUCTION SCHEDULE DATED~~  
~~SERVICING AGREEMENT~~  
(B) SERVICING CONFIRMATION

Date :

Letti

To : Scenic Design Manager; S. Sup. Make-up; S. Sup. Costume; P.A.F.A.;  
Asst. (Prod.) 1,11,111; F.A.; P.A. (Servicing); P.A. (Studios); Asst. (Res. Fwd.);  
Asst. Prop. Master. DIO

Copy to : (A) : ~~Servicing Asst. Studios; P.A. (Servicing); P.A. (Studios);~~  
~~Central Area Bookings; Maintenance Control Point; S. Tel. E. Studios;~~  
(B) : Mr. E. Marsden; Progress Desk; O.A. Sup; Construction Organiser;  
Central Area Bookings; Maintenance Control Point; S. Tel. E. Studios;  
Press Office; Computer Project; Servicing Asst Studios.

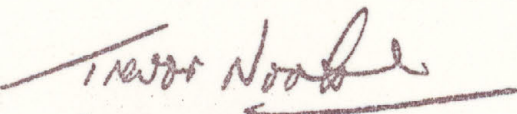
This is to confirm that we need to PROVIDE ~~REHEARSAL~~ facilities as follows:-

DATE :  
STUDIO : GALLERY ONLY  
PROGRAMME : DR WHO SOUND DUB  
PROJ. No.:

REHEARSAL :  
RECORDING :  
TRANSMISSION :  
SERVICING EFFORT: CONSTRUCTION :  
DESIGN :  
COSTUME :  
MAKE-UP :

15th May	TC	1	1800-2230
18th May	TC	<u>5</u> *	1800-2200
2nd June	TC	4	1030-2130
4th June	TC	5	1800-2230

2349/7022  
2349/7023  
2349/7024/5  
2349/7026

  
(TREVOR NOAKES)



PROGRAMME AS RECORDED

To: Television Accountant

Copies: H. Serials: Org. Serials: Drama Script Library:  
Duty Office: Cost A/C Unit: Tel. Ents: Barry Letts.

---

"DR. WHO - INFERNO" (DDD)

Episode 3 (2349/7022)

Recorded: Friday, 8th May 1970

Rec. No: VTC/6HT/58975 ED

Studio: TC3

Transmission: Saturday, 23rd May 1970

BBC-1 5.15 p.m.

Producer: BARRY LETTS

Duration:

Director: DOUGLAS CAMFIELD

Designer: JEREMY DAVIES

---

A.

DETAILS OF CAST

1. Doctor Who .....	JON PERTWEE
Liz Shaw .....	CAROLINE JOHN
Brigadier Lethbridge	
Stewart .....	NICHOLAS COURTNEY
Professor Stahlman .....	OLAF POOLEY
Sir Keith Gold .....	CHRISTOPHER BENJAMIN (Perf. in pre-rec.)
Greg Sutton .....	DEREK NEWARK
Petra Williams .....	SHEILA DUNN
Sgt. Benton .....	JOHN LEVENE
Bromley .....	IAN FAIRBAIRN (Film only)
Private Wyatt .....	DEREK WARE (Film only)
Private Latimer .....	DAVID SIMEON (Film only)

Technicians:

Patricia Matthews, Sheila Knight, Joan Harsant  
Valerie Bland, Natalia Lindley, Marcelle Elliott  
Corinne Skinner  
Alan Clements, Keith Norrish, Richard Cooper,  
Keith Ashley, Richard King, Derek Hunt, Colin James  
Richard Lawrence, Michael Earl, Norton Clark,  
Robert Birmingham, Bertie Green

Soldiers: Roy Street, Terry Walsh, Nick Hobbs, Royston Farrell

2. Film Sequences

2.

TK - Jon Pertwee, Alan Chuntz, Billy Horrigan,  
Terry Walsh, Roy Street, Derek Martin,  
Roy Scammell, B.G. Heath

TK - Jon Pertwee, B.G. Heath

TK - Jon Pertwee, B.G. Heath, Bruce Cox  
Alan Chuntz, Billy Horrigan, Terry Walsh,  
Roy Street, Derek Martin, Roy Scammell

B. ALL OTHER ITEMS CHARGEABLE TO THE PROGRAMME

Copyright: DON HOUGHTON (author)

Design  
Makeup  
Costume  
VTR

C. FILM SEQUENCES

Specially shot 16 mm. Colour Film Cameraman: Fred Hamilton  
Film Editor: Martyn Day

Sync: 1' 22"

Standard Opening (25") and Closing (52") titles  
16 mm. Mute Colour

Hired Film: Contemporary Films: "Volcano"  
Produced/Directed by Haroun Tazieff  
30" - 16 mm. Colour

D. MUSIC DETAILS

Opening music (25") on film and closing ( 52") on tape  
Ron Grainer and BBC Radiophonic Workshop

Incidental music details to follow after VT Dubbing

Sue Upton

(Sue Upton)

11.5.70



PROGRAMME AS RECORDED

To: Television Accountant

Copies: H. Serials: Org. Serials: Drama Script Library:  
Duty Office: Cost A/C Unit: Tel. Ents: Barry Letts

---

"DR. WHO - INFERNO" (DDD)

Episode 4 (2349/7023)

Recorded: Friday, 8th May 1970

Rec. No: VTC/6HT/58976 ED

Studio: TC3

Transmission: Saturday, 30th May 1970 5.15 p.m. BBC-1 Colour

Producer: BARRY LETTS

Director: DOUGLAS CAMFIELD

Designer: JEREMY DAVIES

Duration:

---

A. DETAILS OF CAST

1. Doctor Who ..... JON PERTWEE  
Liz Shaw ..... CAROLINE JOHN  
Britadier ..... NICHOLAS COURTNEY  
Professor Ståhlman .... OLAF POOLEY  
Sir Keith Gold..... CHRISTOPHER BENJAMIN (Perf. in pre-rec)  
Greg Sutton ..... DEREK NEWARK  
Petra Williams ..... SHEILA DUNN  
Sgt. Benton ..... JOHN LEVENE  
Bromley ..... IAN FAIRBAIRN  
Sentry ..... ROY SCAMMELL

Technicians:

Patricia Matthews, Sheila Knight, Joan Harsant  
Valerie Bland, Natalia Lindley, Marcelle Elliott

Alan Clements, Keith Norrish, Richard Cooper,  
Keith Ashley, Richard King, Derek Hunt, Colin James,  
Richard Lawrence, Michael Earl, Norton Clark,  
Ronald Gough, Barry Ashton, Cy Town

Soldiers:

Terry Walsh, Roy Street, Nick Hobbs, Royston Farrell

3. Recorded Inserts

VTC/6HT/58974 - Thursday, 7th May 1970

Sc. 10 - Caroline John, Nicholas Courtney, 45"

Sc. 11 - Olaf Pooley, Nicholas Courtney,  
Caroline John, Christopher Benjamin  
+ Technicians as above 2' 10"

2. Film Sequences

TK2: Jon Pertwee

TK3: Jon Pertwee, John Levene, David Simeon  
Derek Ware, Ian Fairbairn, Roy Scammell  
Alan Chuntz, Terry Walsh, Billy Horrigan,  
Roy Street, Derek Martin, Caroline John3. Recorded inserts

VTC/6HT/58974 - Thursday, 7th May 1970

Sc. 1 - Caroline John, Nicholas Courtney 15"

Sc. 2 - Derek Newark, Caroline John,  
Nicholas Courtney, Christopher Benjamin  
Olaf Pooley, Sheila Dunn 2' 50"  
+ Technicians as page 1

Sc. 2A - Olaf Pooley, Sheila Dunn 30"

Sc. 2B - Nicholas Courtney, Caroline John,  
Derek Newark 20"B. ALL OTHER ITEMS CHARGEABLE TO PROGRAMMECopyright: DON HOUGHTON (Author)  
Graphics  
Make up  
Wardrobe  
VTRC. FILM SEQUENCESSpecially shot 16 mm. Colour - Film Cameraman: FRED HAMILTON  
Film Editor: MARTYN DAYSync: 6' 43" Mute: 10"Standard Opening (25") and closing (52")  
16 mm. mute colourHired Film: Contemporary Films - "Volcano"  
Prod/Directed by Haroun Tazieff  
30" - 16 mm. ColourD. MUSIC DETAILSOpening music (25") on film and closing (52") on tape  
RON GRAINER and BBC Radiophonic Workshop

Incidental music details to follow after VT Dubbing.

(Sue Upton)  
11.5.70



# Programme Recording Form

To: PRESENTATION DESK Room 4093 TC (PAEX )  
(Copies A & B)  
DEPARTMENTAL ORGANISER or ORG. ASST. (Copy C)  
PRODUCTION FILE (Copy D)

## TRANSMISSION:

WEEK	23. 21
DATE	23.5.70
NETWORK	BBC-1
Transmission in Monochrome or Colour	Colour

RECORDING NUMBER  
OR FILM GAUGE

VTC/6HT/58975 ED/D

TAKE No.  
ON FRONT OF  
PROGRAMME  
One

PROJECT NUMBER

2349/7022

TITLE OF PROGRAMME

Dr. Who

EPISODE No.

Three

COPY D

SUB-TITLE

INFERNO

PRODUCER OR PERSON RESPONSIBLE

Name Douglas Camfield

DEPARTMENT RESPONSIBLE

Drama, Serials

Office Room  
& Tel. No.

401 Thres

Home Tel. No.

## PRODUCTION DETAILS

- Overall duration of programme timed on V.T. machine/film footage counter..... **24' 33"**
- Overall duration of programme timed on stop watch/master clock..... **24' 35"**
- If only one timing method used has this been double checked ? .....
- Duration of opening sequence..... **50"**
- Details of opening sequence (state if subtitle is shown and when).....  
**Moving line pattern and music**  
**DR. Who face**  
**"DOCTOR WHO"**  
**Cut to Volcanic lava film with "INFERNO" (32") / by DON HOUGHTON /**  
**EPISODE 3**
- Duration of closing sequence (timed from the appearance of the FIRST WRITTEN CREDIT, item 7, to the END of the programme)..... **49"**
- Wording of first closing credit..... **Doctor Who**  
**JON PERTWEE (4" after pattern appears)**
- Details and duration of final credit..... **Directed by**  
**DOUGLAS CAMFIELD**  
**BBC+tv (5")**
- If music is used in the closing sequence, does this end naturally with the end of the programme..... **Yes.**
- If programme does not end with the fade down of the final credit, give concise details.....
- If contractual v/o credit is required please ensure that Presentation Desk has a running order of end credits.
- Script enclosed/~~not follow/already forwarded~~/not available (please delete as required)
- Previous transmission dates and overall durations.....
- If a repeat, has programme been reviewed prior to this transmission ? .....
- Remarks (to include v/o credits, introductory announcements etc. where required.)  
**On the clock it says "Episode 3 and 4" but this tape has only Episode 3 on.**

SIGNED

*Sue Upton*  
for Douglas Camfield

DATE

13.5.70



THIS FORM  
DATED

13.5.70

FOR WEEK

21

TELEVISION STUDIOS DEPARTMENT : CONFIRMATION OF CHARGES.

PROGRAMME DEPARTMENT..... Drama Serials STRAND..... Dr. Who  
PROJECT NO. .... 2349/7026 EPISODE/TITLE ..... 7  
DATES ..... 29.5.70 STUDIO ..... TC6  
To PRODUCER (2) ..... B. Letts ROOM ..... 505 Union House  
To DIRECTOR..... D. Camfield ROOM ..... 401 ~~W~~ Threshold House  
T.M.I. .... J.A. Green ~~J.A. Staple~~ S.S. .... J.A. Staple

The standard team allocated to your production is capable of operating four cameras and up to two booms (one tracking). your production plan may necessitate additional staff and facilities and this confirms that they have been booked as below.

.....<sup>5</sup> CAMERAS, COLOUR/~~MONO~~, MOUNTED ON .....<sup>5</sup> peds.....

ADDITIONAL STAFF		YOUR HOURLY RATE	
SUPERVISORY		Standard Team per hour	£ 26
T.M./S.S.	.....	<sup>5</sup> Additional Staff @ £2 p.h.	!0.
VISION		<sup>5</sup> Cameras @ £... <sup>2</sup> ... p.h.	!0.
Cameraman Pool	<sup>1</sup> .....		
Camera Assistants	.....	Charge per hour	£ 46
Inlay Operators	<sup>1</sup> .....		
SOUND		STUDIO FIXED CHARGE	
Boom/P.A.	<sup>2</sup> .....		
S.A.G.	.....	Studio <sup>TC6</sup> is £... <sup>1070</sup> ...per day.	
Tape/Gram. Operator	<sup>1</sup> ...	STUDIO CODE. STAFF/CAMERA CODE.	
		C04	C44 + B 29

Hours of Activity will be calculated on the basis of the Ready Reckoner on the last page of the current Production Costing Guide. Please address any Queries to: Audrey Cornish, Room 4024 TC. Phone No.

TO ESTIMATE HOURS CHARGED

- I) Production Use (start of rehearsal to end of recording/transmission) .....  
II) Preparation and Clearing @ 1½ hours per day. ....  
III) Meal Breaks (if not included in I) .....

TOTAL HOURS



# Programme Recording Form

To: PRESENTATION DESK Room 4093 TC (PAEX )  
(Copies A & B)

DEPARTMENTAL ORGANISER or ORG. ASST. (Copy C)  
PRODUCTION FILE (Copy D)

## TRANSMISSION:

WEEK	22
DATE	30.5.70
NETWORK	BBC-1
Transmission in Monochrome or Colour	Colour

RECORDING NUMBER  
OR FILM GAUGE

VTC/6HT/58976 ED

TAKE No.  
ON FRONT OF  
PROGRAMME

One

PROJECT NUMBER

2349/7023

TITLE OF PROGRAMME

"Dr. Who"

EPISODE No.

Four

COPY **D**

SUB-TITLE

INFERNO

PRODUCER OR PERSON RESPONSIBLE

Name Douglas Camfield

DEPARTMENT RESPONSIBLE

Drama, Serials

Office Room & Tel. No. 401 Thres

Home Tel. No.

## PRODUCTION DETAILS

- Overall duration of programme timed on V.T. machine/film footage counter..... 24' 30"
- Overall duration of programme timed on stop watch/master clock..... 24' 33"
- If only one timing method used has this been double checked ?.....
- Duration of opening sequence..... 50"
- Details of opening sequence (state if subtitle is shown and when).....  

**Moving line pattern and music - Dr. Who face -**  
**"DR. WHO"**  
**Cut to Volcanic lava film + titles**  
**1) INFERNO (32") 2) by Don Houghton 3) Episode 4**  
**FADE OUT**
- Duration of closing sequence (timed from the appearance of the **FIRST WRITTEN CREDIT**, item 7, to the **END** of the programme)..... 49"  

**Dr. Who**  
**JON PERTWEE**
- Wording of first closing credit.....
- Details and duration of final credit.....  

**Directed by**  
**DOUGLAS CAMFIELD**  
**BBC-tv (4")**
- If music is used in the closing sequence, does this end naturally with the end of the programme..... **Yes**
- If programme does not end with the fade down of the final credit, give concise details.....
- If contractual v/o credit is required please ensure that Presentation Desk has a running order of end credits.
- Script enclosed/to follow/already forwarded/not available (please delete as required)
- Previous transmission dates and overall durations.....
- If a repeat, has programme been reviewed prior to this transmission ?.....
- Remarks (to include v/o credits, introductory announcements etc. where required.)

SIGNED

*Sue Upton*

DATE

14.5.70



FROM: Ch. Asst. (Drama) to H. Sc. Design

ROOM NO: 373 Sc.Blk. T/Centre Tel.Ext:

SUBJECT: 25 MINUTE SERIALS: 2 IN 1 RECORDINGS

TO: P.A. (Studios)

*Barry Left for information*

Date: 14th May 1970.

Copies: Sc. Design Manager  
Org. Serials Drama (3)

*R-8*

In connection with the meeting you have proposed to discuss two in one recordings, the comments below from the Designers on Dr. Who DDD and The Black Tulip will be of use to you at the discussion.

THE BLACK TULIP: PETER KINDRED

1. Much more time available for breaking down property lists with the Property Assistant. Likewise more time available for supervising scenery construction and attending outside rehearsals.
2. The wear and tear on retaining sets is theoretically halved owing to two episodes being in the studio at once; in other words less handling by scene crews.

(In connection with item (1) above: The Designer of 'Roads to Freedom', Spencer Chapman, reports that with this weekly strike he has not enough time to break down property lists, hire furniture and props, visit rehearsals etc., even though the strike is 5 episodes, a month's filming, then 4 episodes etc. Serious consideration will have to be given to this problem in any future weekly strike serial exceeding 6 episodes. This is outside the context of this particular meeting but one feels it should be mentioned)

DR. WHO DDD: JEREMY DAVIES

This Designer affirms the conclusions of Peter Kindred as above.

He also points out that if rehearsals are scheduled to commence before 1300 hours and if no day set and light is possible, recording an episode on day one would revert to the unsatisfactory conditions existing previously. (The answer to this, of course, is implicit in the safeguards agreed recently by Serials and Servicing Departments)

Scenic Design Manager comments generally that from our side the system seems to be working well.

*CS*  
LAWRENCE BROADHOUSE



# TELEVISION RECORDING REQUEST

## A. RECORDING

\* ~~XXX~~  
\* Film  
\* Videotape  
\* Colour  
\* ~~RECORDING~~

To be completed by  
Planning Department:

*MT/ C/64/59325*

PRODUCTION: DOCTOR WHO EP 7 DDD

Length of Programme: 25"

(or insert)

Recording Date: 29.5.70.

Week:

21

\* BBC 1/ ~~XXXXX~~

Recording Time: 2030-2200

Source:

TC 6

If Film Recording:

\* 35 mm  
\* 16 mm  
\* with Sepmag Sound  
\* as Direct Positive

\* Delete as appropriate.

## B. TRANSFER

\* Film (Gauge: ) to Videotape  
\* Film (Gauge: ) to Film Recording  
(Gauge: )  
\* Videotape (No: ) to Film Recording  
(Gauge: )

To be completed by  
Planning Department:

35/16/VT/ .....

PRODUCTION:

Transfer Date:

Week:

\* BBC 1 / \* BBC 2

(to be completed by  
Planning Department)

Length of Programme to be transferred:

Reason for Transfer:

Latest date by which Transfer should be completed:

\* Delete as appropriate. (Comopt is laid for all film recordings)

NOTE: Transfers of Videotape to 16 mm film recording are not normally permitted for transmission into network.

## C. SPECIAL INSTRUCTIONS

Editing required: 21.5.70. 1100-2130 ELECTRONIC with a TR 90 for Ep 6 & 7 ✓  
Playback required 10.6.70. 1700-1730 to 407 Thres for Eps 7. ✓

Transmission Date (if known): 20.6.70.

Week:

25

Signed *CAMPFIELD* (Producer)

Telephone No. Room No: 406 Thres.

Signed *B. S. H.* (Organiser)

Date: 15.5.70.

## D. CHARGE TO: DRAMA SERIALS

Project No: 2349/7026

Booking accepted by

*W. Edwards*  
(Telerecording Clerk, Planning Dept., Room 6058, T.C.)

*18/5/70*

THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W1A 1AA

BT 2091

In A/c with

Date of issue

C.C.A. Personal Management Ltd.,  
Page House,  
91 Shaftesbury Avenue,  
London, W.1.

15/5/70

Copy to: Terrance Dicks  
C.A.D.G.Tel.  
O.Serials D.Tel.

Service, Date and Time of Broadcast	Name of Programme, Title of Work and author	Fees
TV BBC7-1  TX 30/5/70 <del>EXXZB/5/7</del>	DR. WHO & THE NO-HOLE PROJECT Use of character Colonel Lethbridge Stewart created by Mervyn Haisman & Henry Lincoln  Fee for Episode 4 Proj. no. 2349/7023	£

Certified duly performed on

Passed

..... Date

Allocation







CONFIDENTIAL

TO: TELEVISION ACCOUNTANT  
LONDON

TELEVISION SERVICE PROGRAMME ALLOWANCE  
TELEVISION PROGRAMME ESTIMATE

CONTINUATION SHEET

PAGE No. .... OF .....

CARD 1	CODE 2	SOURCE 3	INSERT/MAIN PROJECT No. 4 - 12	NOM. ACC. 13-15	ITEM FEE/PAYMENT 16 - 24	TOTAL	NOT USED 25-31	DESCRIPTION 32 - 55	NOT USED 56-63	PERF. DATE 64-68	NOT USED 69-80	TV A/Cs USE ONLY
P	6	E	023497021		£ s d	£ s d				DD MM Y		
				121	100 0 0			Makeup		24 04 70		
				122	150 0 0			Costume				

250-0-0

TOTAL ESTIMATED COST



From: Douglas Camfield 401 Thres. Ext.

Subject: "DR WHO" (DDD) Episode 2 Week 20  
Saturday, 16th May 1970 BBC-1

To: A.E. Kingshott thru Barry Letts

Copies: H. Serials: Org. Serials: Sub. Editors, R.T. (2):  
Mrs. P. Fraser: Tel. Pub. Off: Barry Letts: File

---

5.15 p.m.

DOCTOR WHO

Starring JON PERTWEE

with CAROLINE JOHN  
and NICHOLAS COURTNEY

INFERNO  
by DON HOUGHTON

Episode 2

The Doctor is the victim of a savage attack.  
His quarrel with Professor Stahlman comes to  
a head and the Doctor makes a desperate and  
dangerous attempt to re-activate the Tardis  
console.

Dr. Who .....	JON PERTWEE
Brigadier Lethbridge Stewart ..	NICHOLAS COURTNEY
Sergeant Benton .....	JOHN LEVENE
Private Wyatt .....	DEREK WARE
Bromley .....	IAN FAIRBAIRN
Harry Slocum .....	WALTER RANDALL
Greg Sutton .....	DEREK NEWARK
Professor Stahlman .....	OLAF POOLEY
Petra Williams .....	SHSILA DUNN
Sir Keith Gold .....	CHRISTOPHER BENJAMIN
Liz Shaw .....	CAROLINE JOHN

Title music by RON GRAINER and  
BBC RADIOPHONIC WORKSHOP

Script Editor : TERRANCE DICKS  
Designer : JEREMY DAVIES  
Producer : BARRY LETTS  
Directed by DOUGLAS CAMFIELD

BBC Recording  
COLOUR

From: Assistant to Douglas Camfield 401 Thres.  
Ext. 2225/7

Subject: MUSIC DETAILS "DR. WHO" - Episodes 3 and 4  
(2349/7022-3)

To: Television Accountant 19th May 1970

Copies: H. Serials; Org. Serials: Music Copyright:  
Drama Script Library: Duty Office:  
Cost A/C Unit: Tel. Ents: Barry Letts.

---

The following are the details of the incidental music used in "Dr. Who" - Episodes 3 and 4, which were recorded on 9th May and dubbed on 15th and 18th May 1970:

Episode 3: (24' 25")

"Souls in Space" (St. George)	- Standard Music Library "Electronic Music" ESL 104	25"
"Homeric Theme" (St. George)	"	30"
"The Delian Mode" (Delia Derbyshire)	- BBC Radiophonic Music Radio Enterprises Disc REC 25M	2' 15"
"Mysterious Sounds" Telecast Orchestra, conducted by Elliott Mayes	- Chappell Recorded Music C 484B	1' 25"
"Cosmic Sounds" No. 5	- TV Music 101	1' 40"

Episode 4 (24' 32')

"Souls in Space"	- as above (ESL 104)	5"
"The Delian Mode"	- as above (ESL 104)	1' 15"
"Battle Theme" (St. George)	- Standard Music Library "Electronic Music" ESL 104	40"
"Mysterious Sounds" (on disc)	- as above (Chappell 484B)	25"
"Mysterious Sounds" (dubbed onto film)	- as above (Chappell 484B)	35"

Sue Upton

(Sue Upton)  
Drama, Serials



THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W1A 1AA

BT 2124

In A/c with

C.C.A. Personal Management Ltd.,  
Page House,  
91 Shaftesbury Avenue,  
London, W.1.

Date of issue

22/5/70

Copy to: Terrance Dicks  
C.A.D.C.Tel.  
O.Serials D.Tel.

Service, Date and Time of Broadcast	Name of Programme, Title of Work and author	Fees
TV BBC-1          TX 6/6/70	DR. WHO & THE MO-HOLE PROJECT Use of character Colonel Lethbridge Stewart created by Mervyn Haisman and Henry Lincoln   Fee for Episode 5 Proj. no. 2349/7024	          £

Certified duly performed on

..... Date

Passed

Allocation

From: Douglas Camfield 401 Thren Ext.  
Subject: "DR. WHO" (DDD) Episode 3 Week 21  
Saturday, 23rd May 1970  
To: A.E. Kingshott thru Barry Letts  
Copies: H. Serials: Org. Serials: Sub. Editors R.T.(2):  
Mrs. P. Fraser: Tel. Pub. Off: Barry Letts: File

---

5.15 p.m.

DOCTOR WHO

Starring JON PERTWEE

with CAROLINE JOHN  
and NICHOLAS COURTNEY

INFERNO  
by DON HOUGHTON

Episode 3

The Doctor's attempt to re-activate the Tardis console hurls him into a terrifying situation where old friends seem deadly enemies - even Liz and the Brigadier.

Liz Shaw .....	CAROLINE JOHN
Brigadier Lethbridge Stewart ..	NICHOLAS COURTNEY
Greg Sutton .....	DEREK NEWARK
Professor Stahlman.....	OLAF FOOLSY
Petra Williams .....	SHEILA DUNN
Sir Keith Gold .....	CHRISTOPHER BENJAMIN
Platoon Under Leader Benton ...	JOHN LEVINE
Doctor Who .....	JON PERTWEE
RSP. Private Latimer.....	DAVID LATIMER
RSP. Private Wyatt .....	DEREK WARE
Bromley .....	IAN FAIRBAIRN

Title music by RON GRAINER and  
BBC RADIOPHONIC WORKSHOP

Script Editor : TERRANCE DICKS  
Designer : JEREMY DAVIES  
Producer : BARRY LETTS  
Directed by DOUGLAS CAMFIELD

BBC Recording  
COLOUR







CARD 1	CODE 2	SOURCE 3	INSERT/MAIN PROJECT No. 4 - 12	NOM. ACC. 13-15	ITEM FEE/PAYMENT 16 - 24	TOTAL	NOT USED 25-31	DESCRIPTION 32 - 55	NOT USED 56-63	PERF. DATE 64-68	NOT USED 69-80	TV A/Cs USE ONLY
P	6	E	023497022		£ s d	£ s d				DD MM Y		
				132	456 0 0			Associated Plays and Players  Natalia Lindley  Marcelle Elliott  Colin James  Rick Hobbs  Royston Farrell		08 05 80		
				523	15 - -			T & D.				

2293-2-6

TOTAL ESTIMATED COST



PROGRAMME AS RECORDED

To: Television Accountant

Copies: H. Serials: Org. Serials: Drama Script Library:

Duty Office: Cost A/C Unit: Tel. Ents: Barry Letts

---

"DR. WHO - INFERNO" (DDD)

EPISODE 5 (2349/7024)

Recorded: Thursday, 21st May 1970

Rec. No: VTC/6HT/59131 ED

Studio: TC6

Transmission: Saturday, 6th June 1970 BBC-1 5.15 p.m.

Producer: BARRY LETTS

Duration: 24' 14"

Director: DOUGLAS CAMFIELD

Designer: JEREMY DAVIES

---

A.

DETAILS OF CAST

1. Doctor Who ..... JON PERTWEE  
Liz Shaw ..... CAROLINE JOHN  
Brigadier Lethbridge Stewart .. NICHOLAS COURTNEY  
Professor Stahlman ..... OLAF POOLEY  
Sir Keith Gold ..... CHRISTOPHER BENJAMIN (Perf in lieu  
Greg Sutton ..... DEREK NEWARK of Ep. 6)  
Petra Williams ..... SHEILA DUNN  
Sgt. Benton ..... JOHN LEVENE  
Bromley ..... IAN FAIRBAIRN  
Primords ..... DAVE CARTER  
PAT GORMAN  
PHILIP RYAN  
PETER THOMPSON

Patterson ..... KEITH JAMES (Perf. in lieu of Ep. 6)  
Technicians: Patricia Matthews, Sheila Knight  
Judith Pollard, Marcelle Elliott  
Keith Ashley, Michael Earl, Derek Hunt,  
Norton Clarke, Barry Ashton, Ronald Gough,  
Richard King, Keith Norrish, Richard Lawrence,  
Steve Tierney

Soldiers: Terry Walsh, Nick Hobbs, Les Conrad,  
Roy Street

2. Film Sequences

TK2 - John Levene

TK5 - John Levene, Alan Chuntz, Roy Street, Roy Scammell,  
& 6 Billy Horrigan, Terry Walsh, Derek Martin

B. ALL OTHER ITEMS CHARGEABLE TO THE PROGRAMME

Copyright: DON HOUGHTON  
Graphics  
Makeup  
Wardrobe  
VTR  
Contemporary Films

C. FILM SEQUENCES:

Specially shot 16 mm. Colour - Film Cameraman FRED HAMILTON  
Film Editor MARTYN DAY

Sync: 1' 15"  
Mute: 30"

Standard Opening and closing titles (25" + 52")  
16 mm. Colour mute

Hired Film: Contemporary Films - "Volcano"  
Produced/Directed by Haroun Tazieff  
30" - 16 mm. Colour

D. MUSIC DETAILS

Opening music (25") and closing (52")  
(on film) (on tape)  
RON GRAINER and BBC RADICPHONIC WORKSHOP

Incidental music - to follow after VT dubbing.

(Sue Upton)  
26.5.70



PROGRAMME AS RECORDED

To: Television Accountant

Copies: H. Serials: Org. Serials: Drama Script Library:  
Duty Office: Cost A/C Unit: Tel. Ents:  
Barry Letts

"DR. WHO - INFERNO"

EPISODE 6 (2349/7025)

Recorded: Friday, 22nd May 1970

Studio: TC6

Rec. No: VTC/6HT/59183 ED

Transmission: Saturday, 13th June 1970 BBC-1 5.15 p.m

Producer: BARRY LETTS

Director: DOUGLAS CAMFIELD

Designer: JEREMY DAVIES Duration:

A. DETAILS OF CAST

1.	Doctor Who .....	JON PERTWEE
	Liz Shaw .....	CAROLINE JOHN
	Brigadier Lethbridge Stewart ..	NICHOLAS COURTNEY
	Greg Sutton .....	DEREK NEWARK
	Dr. Petra Williams .....	SHEILA DUNN
	Sergeant Benton .....	JOHN LEVENE
	Professor Stahlman .....	OLAF POOLEY
	Primords .....	DAVE CARTER
		PAT GORMAN
		PETER THOMPSON
		PHILIP RYAN
		WALTER HENRY (film only)

2. Film Sequences

TK2 - Caroline John, Sheila Dunn, Nicholas Courtney

TK3 - Caroline John, Sheila Dunn, Nicholas Courtney,  
& 4 Derek Newark, Jon Pertwee

TK5 - Derek Newark, Jon Pertwee, Dave Carter

TK6 - Walter Henry

TK7 - Caroline John, Sheila Dunn, Nicholas Courtney,  
John Levene, Walter Henry, Dave Carter

TK8 - John Levene, Alan Chuntz, Billy Horrigan,  
Roy Scammell, Terry Walsh, Derek Martin,  
Roy Street

3. Recorded inserts

VTC/6HT/58974 - 7.5.70 - 4' 00" approx

Sc. 7A/B/C - Nicholas Courtney, John Levene, Caroline John,  
Derek Newark, Olaf Pooley

B. ALL OTHER ITEMS CHARGEABLE TO THE PROGRAMME

Copyright: DON HOUGHTON (author)

Makeup  
Wardrobe  
VTR

Contemporary Films

Associated Plays and Players (for 5 people)

C. FILM SEQUENCES

Specially shot 16 mm. Colour

Film Cameraman : FRED HAMILTON  
Film Editor : MARTYN DAY

Sync: 2'00"

Mute: 15"

Standard Opening (25") and Closing (1' 10") titles  
16 mm. Colour mute

Hired Film: Contemporary Films - "Volcano"  
Produced/Directed by Haroun Tazieff  
30" - 16 mm. Colour

D. MUSIC DETAILS

Opening (55") and closing (1'10")  
on film on tape  
RON GRAINER AND BBC RADIOPHONIC WORKSHOP

All details of incidental music to follow after dubbing.



# Programme Recording Form

To: PRESENTATION DESK Room 4093 TC (PAEX)  
(Copies A & B)

DEPARTMENTAL ORGANISER or ORG. ASST. (Copy C)  
PRODUCTION FILE (Copy D)

## TRANSMISSION:—

WEEK	24
DATE	13.6.70
NETWORK	BBC-1
Transmission in Monochrome or Colour	Colour

RECORDING NUMBER  
OR FILM GAUGE

VTC/6HT/59183 ED

TAKE No.  
ON FRONT OF  
PROGRAMME  
1

PROJECT NUMBER

2349/7025

TITLE OF PROGRAMME

"DR. WHO"

EPISODE No.

Six

COPY **D**

SUB-TITLE

INFERNO

PRODUCER OR PERSON RESPONSIBLE

Name

BARRY LETTS

DEPARTMENT RESPONSIBLE

Drama, Serials

Office Room  
& Tel. No.

401 Thres

Home Tel. No.

## PRODUCTION DETAILS

- Overall duration of programme timed on V.T. machine/film footage counter..... 23' 32"
- Overall duration of programme timed on stop watch/master clock..... 23' 33"
- If only one timing method used has this been double checked?.....
- Duration of opening sequence..... 55"
- Details of opening sequence (state if subtitle is shown and when).....

Moving line pattern - "Dr. Who" FACE overlay - "DR. WHO" title  
Titles S/posed over volcanic lava film

1) INFERNO (32") 2) by DON HOUGHTON 3) Episode 6

FADE OUT

- Duration of closing sequence (timed from the appearance of the FIRST WRITTEN CREDIT, item 7, to the END of the programme)..... 1' 07"

- Wording of first closing credit..... Doctor Who  
JON PERTWEE

- Details and duration of final credit..... Directed by  
DOUGLAS CAMFIELD  
BBC-tv (4")

- If music is used in the closing sequence, does this end naturally with the end of the programme..... Yes

- If programme does not end with the fade down of the final credit, give concise details.....

- If contractual v/o credit is required please ensure that Presentation Desk has a running order of end credits.

- Script enclosed/~~to follow~~/already forwarded/not available (please delete as required)

- Previous transmission dates and overall durations.....

- If a repeat, has programme been reviewed prior to this transmission?.....

- Remarks (to include v/o credits, introductory announcements etc. where required.)

SIGNED.....

DATE.....

Sue Upton  
for Barry Letts  
26.5.70



# Programme Recording Form

To: PRESENTATION DESK Room 4093 TC (PAEX )  
(Copies A & B)

DEPARTMENTAL ORGANISER or ORG. ASST. (Copy C)  
PRODUCTION FILE (Copy D)

## TRANSMISSION:

WEEK	23
DATE	6.6.70
NETWORK	BBC1
Transmission in Monochrome or Colour	Colour

RECORDING NUMBER  
OR FILM GAUGE

VTC/6HT/59131 ED

TAKE No.  
ON FRONT OF  
PROGRAMME  
1

PROJECT NUMBER

2349/7024

TITLE OF PROGRAMME

"DR WHO"

EPISODE No.

Five

COPY **D**

SUB-TITLE

INFERNO

PRODUCER OR PERSON RESPONSIBLE

Name Barry Letts

DEPARTMENT RESPONSIBLE

Drama, Serials

Office Room 401 Thres  
& Tel. No.

Home Tel. No

## PRODUCTION DETAILS

- Overall duration of programme timed on V.T. machine/film footage counter..... **24' 14"**
- Overall duration of programme timed on stop watch/master clock..... **24' 15"**
- If only one timing method used has this been double checked? .....
- Duration of opening sequence..... **53"**
- Details of opening sequence (state if subtitle is shown and when).....  
 MOVing line pattern - "DR WHO" over DR. Who face.  
 Titles s"posed over volcanic lava film  
 1) INFERNO (32") 2) by DON HOUGHTON 3) Episode 5  
 FADE OUT

- Duration of closing sequence (timed from the appearance of the FIRST WRITTEN CREDIT, item 7, to the END of the programme)..... **1' 08"**

- Wording of first closing credit..... **Doctor Who  
JON PERTWEE**
- Details and duration of final credit..... **Directed by  
DOUGLAS CAMFIELD  
BBC-tv (5")**

- If music is used in the closing sequence, does this end naturally with the end of the programme..... **Yes**
- If programme does not end with the fade down of the final credit, give concise details.....

- If contractual v/o credit is required please ensure that Presentation Desk has a running order of end credits.
- Script enclosed ~~to follow/already forwarded/not available~~ (please delete as required)
- Previous transmission dates and overall durations.....
- If a repeat, has programme been reviewed prior to this transmission? .....
- Remarks (to include v/o credits, introductory announcements etc. where required.)

SIGNED

*Sue Upton*  
for Barry Letts

DATE

26.5.70







FROM: Barry Letes (Director)			FOR PROPERTY MASTER'S USE ONLY				
ROOM No. 505HH PABX:			COPIES TO		MEMOS TO	CAT.	
SUBJECT: Property Requirements			Director (3)	✓	Senior Assistant Properties (O & S)	✓ (5)	Catering
Q: Property Master T.C.			Designer	✓	Armourers	✓	H/Electricians
DESIGNER: Herermy Davies			Scene Master (2)	✓	Designer Ealing	✓	Sound Maintenance
DATE REC'D:			Asst. Properties	✓	A/Scene Master (EAL)	✓	FILE
DATE DUE:			Petty Cash	✓	Booking Clerk	✓	
PRODUCTION: DR. WHO Ep. 7			PROJ No.: 2349/7026				
Sh. Room Tel. No.			ASST. PROPERTIES PABX.				
SETTING DATE	STUDIO	REHEARSAL	STUDIO	FILMING	V.T.R.	STUDIO	
			723		29 May	723	
ORDER No.	H	T/C	Designer's Dressing Props				Page 2
			HUT				
GENERAL			512.	Tardis control panel			
H			513.	4 shelf units			
H			513A	2 BOOKSHELVES 73 ✓			
H			514.	dressing d.w.s.			
H			515.	3 chairs No. 32 ✓			
H			516.	3 tables 49 ✓			
H			517.	2 tables 50 ✓			
H			518.	3 control panels			
H			519.	quantity of electrical dressing			
H			520.	4 lights ( <del>LONG LENGTHS OF FLEX</del> )			
H			521.	quantity of scientific books/manuscripts etc.			
H			522.	1 workbench No. 3 ✓			
			end.				
			JDD 20.5.70.				
			26/5/70.				
			PS/533				



FROM: JEREMY DAVIES EXTN:  
SUBJECT: WORKS VARIATION ORDER

THRO: DRAWING MANAGER.....

PROJECT No. 2349 / 7024 E 5

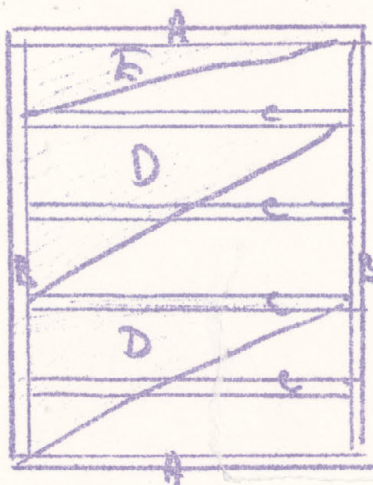
ZERO DATE	VTR/FILMING DATE
20 MAY	22 MAY

Workshop Manager	Senior	TO THE PROD
Master Carpenter	Drapes Up	
Master Painter	Scene Master	
Master Plasterer	Designer	
Scenery Booking	Estimator	
Metal Workshop	Producor	
Director	Business Manager	
Costing		
WORKSHOPS	B.B.C.	
Man Hours	Materials	
10	1-5-0-0	

PLEASE MAKE NEW REPLACEMENT  
FLAT 10' x 6' ONE OFF

TO REPLACE STOCK FLAT WITH  
6" SQUARE HOLE CUT FOR  
PRODUCTION SEE DRAWING.

A	2	6'0" x 2'3" x 1"
B	2	9'6" x 6'3" x 1"
C	4	5'6" x 2'0"
D	2	6'0" x 4'0" x 2'0" mmphy
	1	6'0" x 2'0"



Der 2. Bisgu

TOTAL COST TO PROGRAMME £ = 30-0-0

ESTIMATOR James L. Ryan

DESIGNER.....Colum Brumby.

DATE 0 28/5/70

P897

THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W1A 1AA

BT 2172

In A/c with

C.C.A. Personal Management Ltd.,  
Page House,  
91 Shaftesbury Avenue,  
London, W.1.

Date of issue

29/5/70

Copy to: Terrance Dicks  
~~C.A.D.G.Tel.~~  
O.Serials D.Tel.

Service, Date and Time of Broadcast	Name of Programme, Title of Work and author	Fees
<p>TV BBC-1</p> <p>TX 13/6/70</p>	<p>DR. WHO : INFERNO</p> <p>Use of character Colonel Lethbridge Stewart created by Mervyn Haisman and Henry Lincoln</p> <p>Fee for Episode 6</p> <p>Proj. no. 2349/7025.</p>	<p>£</p>

Certified duly performed on

Date

Passed

Allocation



From: Douglas Camfield 401 Thres Ext.  
Subject: "DR. WHO" (DDD) Episode 4 Week 22  
Saturday, 30th May 1970  
To: A.E. Kingshott thru Barry Letts  
Copies: H. Serials: Org. Serials: Sub. Editors R.T.(2):  
Mrs. P. Fraser: Tel. Pub. Off: Barry Letts: File

---

5.15 p.m.

DOCTOR WHO

Starring JON PERTWEE

with CAROLINE JOHN  
and NICHOLAS COURTNEY

INFERNO  
by DON HOUGHTON

Episode 4

The Doctor fights to survive in a frighteningly  
different duplicate world. Stahlman orders that  
the Doctor shall be shot on sight .....

Doctor Who .....	JON PERTWEE
Under Platoon Leader Benton ..	JOHN LEVENE
Liz Shaw .....	CAROLINE JOHN
Professor Stahlman .....	OLAF POOLEY
Petra Williams .....	SHEILA DUNN
Greg Sutton .....	DEREK NEWARK
Bronley .....	IAN FAIRBAIRN
RSP. Sentry .....	ROY SCAMMELL
Brigadier Lethbridge Stewart ..	NICHOLAS COURTNEY
Sir Keith Gold .....	CHRISTOPHER BENJAMIN

Title music by RON GRAINER and  
BBC RADIOPHONIC WORKSHOP

Script Editor : TERRANCE DICKS  
Designer : JEREMY DAVIES  
Producer : BARRY LETTS  
Directed by DOUGLAS CAMFIELD

BBC Recording  
COLOUR



PROGRAMME TITLE

"DR. WHO" Episode 4

PROJECT No.

023497023

REC. DATE

8.5.70

PRODUCER

# HARRY LETTS

CTCR : DOUGLAS CAMFIELD

OB POINT

OR STUDIO TC3

TX DATE

30.5.70

FIN. DIV. USE			TELEVISION				SERVICE		USE		FIN. DIV. USE	
CARD 1	CODE 2	SOURCE 3	MAIN PROJECT No. 4-12	NOM. ACC. 13-15	ITEM FEE/PAYMENT 16-24	TOTAL	NOT USED 25-31	DESCRIPTION 32-55	NOT USED 56-63	PERF. DATE 64-68	NOT USED 69-80	TV A/C USE ONLY
P	6	E			£ s d	£ s d				DD MM Y		
			023497023									
			INSERT PROJ. No.									
			101							08 05 0		
								Jon Pertwee				
								Caroline John				
								Nicholas Courtney				
								Olaf Pooley				
								Christopher Benjamin				
								Sheila Dunn				
								Derek Newark				
								John Levene				
								Ian Fairbairn				
								Roy Scamell				
								Roy Street				
								Terry Walsh				
								Derek Martin				
								Alan Chantz				
								Billy Herrigan				
			106									
			123		10 0 0			Don Houghton (Margery Vosper Ltd)				
			131		70 0 0			Contemporary Films				
			523		15 - -			VIR				
			132					T.D				
								EG Heath				
								Bruce Cox				
TOTAL ESTIMATED COST C/F						1323 16 -						

VTR No.

PC/61E/58976

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PRODUCER DAYS

STANDARD DISTRIBUTION COPIES:-

PRODUCERS ASSISTANT

PROGRAMME ORGANISER

P.A.

S.M.

R.A.

## SENIOR COST ACCOUNTANT

PROGRAMME FILE, REGISTRY

SIGNED.....

(TITLE) TELEVISION



PROGRAMME AS RECORDED.

To: Television Accountant

Copies: H. Serials: Org. Serials: Drama Script Library:  
Duty Office: Cost A/C Unit : Tel. Ents: Barry Letts

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"DR. WHO - INFERNO" (DDD) EPISODE 7 (2349/7026)

Recorded: Friday, 29th May 1970 Rec. No: VTC/6HT/59325 ED

Studio: TC3

Transmission: Saturday, 20th June 1970 BBC-1 5.15 p.m.

Producer: BARRY LETTS

Director: DOUGLAS CAMFIELD

Designer: JEREMY DAVIES

Duration:

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A. 1. DETAILS OF CAST

Doctor Who ..... JON PERTWEE  
Liz Shaw ..... CAROLINE JOHN  
Brigadier Lethbridge  
Stewart ..... NICHOLAS COURTNEY  
Prof. Stahlman ..... OLAF POOLEY  
Greg Sutton ..... DEREK NEWARK  
Sir Keith Gold ..... CHRISTOPHER BENJAMIN  
Petra Williams ..... SHEILA DUNN  
Sgt. Benton ..... JOHN LEVENE  
Bromley + ..... IAN FAIRBAIRN  
Loudspeaker Voice

Soldiers: Alan Chuntz, Ian Elliott (studio only)

Technicians: Terry Walsh, Derek Martin (Film only)

Patricia Matthews, Sheila Knight,  
Corrine Skinner, Joan Harsant  
Judith Pollard, Sue Patterson,  
Marcelle Elliott

Colin James, Alan Clements, Alistair Baine,  
Robert Birmingham, Derek Hunt, Barry Ashton,  
Keith Norrish, Keith Ashley, Norton Clarke,  
Steve Tierney, Richard Lawrence, Cy Town

2. Film Sequences:

TK4 - Jon Pertwee, Ian Fairbairn, Terry Walsh,  
Derek Martin

AK5 - Olaf Pooley

B. ALL OTHER ITEMS CHARGEABLE TO THE PROGRAMME

Copyright: DON HOUGHTON

Graphics

Makeup

Costume

Design - Central Control/Drill Head/Doctors Hut

VTR

Contemporary Films

C. FILM SEQUENCES

Specially shot 16 mm. Colour   Film Cameraman : FRED HAMILTON  
Film Editor : MARTYN DAY

Sync: 2' 10"

Mute: 15"

Standard Opening (25") and closing (1' 10") titles  
16 mm. mute

Hired Film: Contemporary Films - "Volcano"  
Produced/Directed by Horoun Tazieff  
30" - 16 mm. Colour

D. MUSIC DETAILS

Opening music (25") on film

Closing music (on tape) 1' 10"

RON GRAINER and BBC RADIOPHONIC WORKSHOP

Incidental music - details to follow after dubbing.

*Sue Upton*

(Sue Upton)

Assistant to Douglas Camfield

1.6.70



TO: BARRY LETTS

EXT:

ROOM NO: 505

BUILDING: U.H.

GRAPHICS QUOTATION

PRODUCTION....."DR. WHO" Episode 7.....

PROJECT NO.....2349/7020.....

VTR/TX DATE.....20.6.70.....

FILMING DATE.....

EXTERNAL CHARGE.....£21(caption).....

INTERNAL CHARGE.....£22.....

TOTAL.....£42.....

This quotation is for work requested on your Graphic Requirement Form dated 26.5.70..... Please sign the top copy and return within two days so returns can be made for the computer.

RETURN TO: Graphics Progress Organiser,  
201, Scenery Block, TC. EXT;

QUOTATION ACCEPTED.....SIGNATURE.....  
DATE.....

N.B. This does not include photographers hourly rate or filming costs.

2.6.

From: Producer, DR. WHO

Room No & Building: 505 Union House

Telephone Extn:

Subject: OVER-RUNS ON DR. WHO DDD: VTR, 21/22.5.70

To: H.Serials D.Tel.

Copy to: D.G.O.Tel.

The overruns on Dr. Who DDD, episodes 5 and 6, recorded on 21/22.5.70 were due in the final analysis to my having had to take over, during the rehearsal period, two extremely complex camera scripts from the Director, who was ill.

Two comments may be relevant. On the 21st, at least thirteen and a half minutes was due to technical trouble with VTR. On the 22nd, we were able to break the studio at the proper time, confining the overrun to the Gallery, while we recorded telecine.

sd  
4/6/70

*Barry Letts*  
(BARRY LETTS)



## PRODUCTION WEEK 21/70

WEEK 14/70 - 21/70

TOTAL

WEEK 21

DR WHO DDD

02349/7026

REVISED ACTUAL DIFF

P.B.E.

REVISED DIFF

P.B.E. ACTUAL

2.55

0.25

DURATION HOURS/MINS

101 ARTISTS FEES	11292	9191	2101-	1385	459-
102 C.A. L.T. CONT					
103 STAFF FEES					
104 REPROD. FEES					
105 ORCHESTRA	700		700-	100	100-#
106 COPYRIGHT					
108 FACILITY FEES	100	100	0		
109 ORCHESTRATIONS					
113 HOSPITALITY					
120 SCENIC SERVICING	5865	5803	62-	680	526-
121 MAKE-UP	200	1500	1300+	25	75+
122 COSTUME	1670	1300	370-	170	20-
123 FILM PURCHASE	0	60	60+	0	10+
124 FILM COST	1100	1099	1-		
125 O/S FACILITIES					
126 REHEARSAL ROOM					
127 HRD. STUDIO EQP.					
128 HRD. DVB EQP.					
129 TRANSPORT	350	125	225-		
130 FILM RECORDING					
131 V.T.R.	875	592	283-	125	62-
132 WALK ONS	0	1531	1531+	0	197+
133 HELICOPTER					
134 HIRE PHOTOS.	0	9	9+		
135 MISCELLANEOUS	0	150	150+		
136 GRAPHICS	430	126	304-	50	50-#
137 VISUAL EFFECTS	875	780	95-		
138 FILM LIGHTING					
523 T&D HOME	251	251	0	15	0
524 T&D FOREIGN					
531 EXCESS BAGGAGE					
533 SATELLITE CHGS					
EXTERNAL TOTAL	23808	24392	1416-	2850	985-
A PRODUCTION STAFF	10061	8991	1070-	903	138-
B STUDIOS (MONO)	476	243	233-	68	43-
C STUDIOS (COL)	11494	11658	164+	1642	22-
D FILM	2872	2952	80+		
E O.B.					
F DESIGN	4282	3736	546-	257	86-
G SCENERY	10958	10116	842-	1245	997-
H COSTUME	2865	2447	418-	247	52-
I MAKE UP	1081	1446	365+	120	36-
J STUDIO MNGT.	686	550	136-	98	21-
K RECORDING	3437	2149	1288-	491	396-
L MISCELLANEOUS	560	732	172+	80	80-
INTERNAL TOTAL	48772	45020	3752-	5151	1871-
TOTAL COST	74580	69412	5168-	8001	2856-
COST PER HOUR	23798			12348	
TOTAL OFFER	69350			7531	



PRODUCTION WEEK 21/70

WEEK 14/70 - 21/70  
TOTALWEEK 21  
DR WHO DDD

FACILITIES	UNITS	REVISED		DIFF	02349/7026	
		P.B.E.	QUOTE		REVISED	DIFF
		P.B.E.	QUOTE		P.B.E.	QUOTE
A01 PRODUCER	D	49.00	39.00	10.00-	7.00	2.00-
A02 DIRECTOR	D	96.00	90.00	6.00-	6.00	0.00
A04 ASST. PRODUCER	D	0.00	0.00	0.00	0.00	0.00
A05 PRODT. ASST.	D	96.00	90.00	6.00-	6.00	0.00
A07 PRODUCERS ASST.	D	96.00	90.00	6.00-	6.00	0.00
A08 SECRETARY	D	49.00	39.00	10.00-	7.00	2.00-
A09 SCRIPT EDITOR	D	49.00	39.00	10.00-	7.00	2.00-
A11 DRAMA A.F.M.	D	92.00	90.00	2.00-	6.00	0.00
B25 LG RECORDING +1	H	31.50	10.00	21.50-	4.50	4.50-#
B29 TECHNICAL OP	H	94.50	76.00	18.50-	13.50	1.00-
C04 LARGE TC6	D	7.00	2.00	5.00-	1.00	1.00-#
C07 LARGE TC3	D	0.00	5.00	5.00+	0.00	1.00+
C44 COMPLEX 1	H	91.00	38.00	53.00-	13.00	0.50-
C45 COMPLEX 2	H	0.00	52.00	52.00+	0.00	0.00
D01 FILM SHOOTING+1M	D	0.00	2.00	2.00+	0.00	0.00
D05 FILM SHOOTING+5M	D	8.00	9.00	1.00+	0.00	0.00
D07 EXTRA HOURS	H	70.00	118.00	48.00+	0.00	0.00
D08 WKEND SURCHARGE	D	0.00	10.00	10.00+	0.00	0.00
D09 EQUIPMENT	E	203.00	314.00	111.00+	0.00	0.00
D11 FILM LIGHTING+1M	D	0.00	1.00	1.00+	0.00	0.00
D12 FILM LIGHTING+2M	D	0.00	6.00	6.00+	0.00	0.00
D15 FILM LIGHTING+5M	D	0.00	3.00	3.00+	0.00	0.00
D17 EXTRA HOURS	H	375.00	56.00	319.00-	0.00	0.00
D18 WKEND SURCHARGE	D	0.00	4.00	4.00+	0.00	0.00
D19 EQUIPMENT	E	453.00	210.00	243.00-	0.00	0.00
D23 STAGE 2	D	3.00	3.00	0.00	0.00	0.00
D31 FILM EDITING	D	18.00	18.00	0.00	0.00	0.00
D37 EXTRA HOURS	H	0.00	12.00	12.00+	0.00	0.00
D38 WKEND SURCHARGE	D	0.00	2.00	2.00+	0.00	0.00
D41 FILM THEATRE	H	0.00	4.25	4.25+	0.00	0.00
D61 FILM DUBBING R&R	H	14.00	10.50	3.50-	0.00	0.00
F05 PHOTOGRAPHER	H	0.00	2.25	2.25+	0.00	0.00
F06 GRAPHICS	E	463.00	106.00	357.00-	54.00	54.00-#
F07 VISUAL EFFECTS	E	1084.00	1030.00	54.00-	18.00	18.00-
F21 SCRIPTED DESIGN	D	0.00	80.12	80.12+	0.00	5.02+
F23 SPECIAL DESIGNER	D	80.00	0.00	80.00-	5.00	5.00-#
F30 DESIGN ASST	D	81.00	71.00	10.00-	6.00	1.00-
G06 OB FILM S/M	H	0.00	141.00	141.00+	0.00	0.00
G07 SCENEMEN STG/LOT	H	0.00	72.00	72.00+	0.00	0.00
G10 SCENERY CONST	H	3540.00	3534.00	6.00-	415.00	407.00-
G11 PROPERTIES	E	2991.00	1897.00	1094.00-	311.00	81.00-
H01 COSTUME SUPR GEN	D	80.00	60.76	19.24-	5.00	1.11-
H03 DRESSER	H	560.00	546.00	14.00-	65.00	13.00-
I01 MAKE UP SUPR GEN	H	284.00	337.75	53.75+	24.00	10.50-
I02 MAKE UP ASST	H	342.00	510.25	168.25+	48.00	10.50-
J03 FLOOR ASST	D	14.00	11.32	2.68-	2.00	0.20-
J20 REHEARSAL ROOM L	D	42.00	25.00	17.00-	6.00	6.00-#
J21 REHEARSAL ROOM M	D	0.00	8.00	8.00+	0.00	4.50+
K01 VTR	H	38.50	99.75	61.25+	5.50	4.00-
K02 VTR EDITING	H	175.00	40.50	134.50-	25.00	25.00-#



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DOCTOR WHO SRS DDD

WEEK 14/70 - 21/70

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K03 TELECINE	H	77.00	37.75	39.25-	11.00	2.25-
L12 RADIOPHONICS	H	140.00	183.00	43.00+	20.00	20.00-#

TOTAL INTERNAL COST		48772	45020	3752-	5151	1871-
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05/06/70

B.B.C. 1

DOCTOR WHO SRS DDD

WEEK 14/70 - 21/70

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PRODUCTION WEEK 21/70

WEEK 14/70 - 21/70  
TOTALWEEK 16  
DR WHO DDDWEEK 16  
DR WHO DDDWEEK 18  
DR WHO DDDWEEK 18  
DR WHO DDDWEEK 20  
DR WHO DDDWEEK 20  
DR WHO DDDREVISED ACTUAL DIFF  
P.B.E.EP 1  
02349/7020  
REVISED DIFF  
P.B.E. ACTUAL  
0.2502349/7021  
REVISED DIFF  
P.B.E. ACTUAL  
0.2502349/7022  
REVISED DIFF  
P.B.E. ACTUAL  
0.2502349/7023  
REVISED DIFF  
P.B.E. ACTUAL  
0.2502349/7024  
REVISED DIFF  
P.B.E. ACTUAL  
0.2502349/7025  
REVISED DIFF  
P.B.E. ACTUAL  
0.25

DURATION HOURS/MINS

101 ARTISTS FEES	2982	427-	1385	390-	1385	3+	1385	402-	1385	265-	1385	161-
102 C.A. L.T. CONT												
103 STAFF FEES												
104 REPROD. FEES	100	100-#	100	100-#	100	100-#	100	100-#	100	100-#	100	100-#
105 ORCHESTRA												
106 COPYRIGHT	100	0	0	0	0	0	0	0	0	0	0	0
108 FACILITY FEES												
109 ORCHESTRATIONS												
113 HOSPITALITY												
120 SCENIC SERVICING	1785	3142+	680	680-#	680	229-	680	680-#	680	409-	680	680-#
121 MAKE-UP	50	850+	25	75+	25	75+	25	75+	25	75+	25	75+
122 COSTUME	650	250-	170	20-	170	20-	170	20-	170	20-	170	20-
123 FILM PURCHASE	0	10+	0	0	0	10+	0	10+	0	10+	0	10+
124 FILM COST	1100	495-	0	0	0	0	0	0	0	0	0	494+
125 O/S FACILITIES												
126 REHEARSAL ROOM												
127 HRD. STUDIO EQP.												
128 HRD. D/B EQP.												
129 TRANSPORT	350	225-	0	0	0	0	0	0	0	0	0	0
130 FILM RECORDING												
131 V.T.R.	125	47+	125	34-	125	55-	125	55-	125	62-	125	62-
132 WALK DNS	0	379+	0	0	0	579+	0	213+	0	125+	0	38+
133 HELICOPTER												
134 HIRE PHOTOS	0	9+	0	0	0	0	0	0	0	0	0	0
135 MISCELLANEOUS	0	150+	0	0	0	0	0	0	0	0	0	0
136 GRAPHICS	130	104-	50	29-	50	9-	50	50-#	50	12-	50	50-#
137 VISUAL EFFECTS	875	875-#	0	0	0	0	0	0	0	0	0	780+
138 FILM LIGHTING												
523 T&D HOME	161	0	15	0	15	0	15	0	15	0	15	0
524 T&D FOREIGN												
531 EXCESS BAGGAGE												
533 SATELLITE CHGS												
EXTERNAL TOTAL	8708	2066+	2850	1223-	2850	209+	2850	1059-	2850	703-	2850	279+
A PRODUCTION STAFF	4643	310-	903	70-	903	138-	903	138-	903	138-	903	138-
B STUDIOS (MONO)	68	6-	68	12+	68	17-	68	43-	68	68-	68	68-
C STUDIOS (COL)	1642	40+	1642	40+	1642	11-	1642	11-	1642	64+	1642	64+
D FILM	2872	540-	0	0	0	0	0	0	0	5+	0	615+
E O.B.												
F DESIGN	2740	1241-	257	55-	257	17-	257	71-	257	995+	257	71-
G SCENERY	3488	5209+	1245	1245-	1245	345-	1245	1245-	1245	974-	1245	1245-
H COSTUME	1383	514-	247	153+	247	23-	247	23-	247	45-	247	86+
I MAKE UP	361	568+	120	12+	120	52-	120	52-	120	45+	120	120-
J STUDIO MNGT.	98	7+	98	45-	98	3+	98	36-	98	81-	98	37+
K RECORDING	491	29-	491	289-	491	180+	491	179-	491	161-	491	414-
L MISCELLANEOUS	80	652+	80	80-	80	80-	80	80-	80	80-	80	80-
INTERNAL TOTAL	17866	3836+	5151	1567-	5151	500-	5151	1878-	5151	438-	5151	1334-
TOTAL COST	26574	5902+	8001	2790-	8001	291-	8001	2937-	8001	1141-	8001	1055-
COST PER HOUR	77942		12506		18504		12153		16464		16670	
TOTAL OFFER	24164		7531		7531		7531		7531		7531	



05/06/70

B.B.C. 1

DOCTOR WHO SRS DDD

WEEK 14/70 - 21/70

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PRODUCTION WEEK 21/70			WEEK 14/70 - 21/70 TOTAL		WEEK 16 DR WHO DDD		WEEK 16 DR WHO DDD		WEEK 18 DR WHO DDD		WEEK 18 DR WHO DDD		WEEK 20 DR WHO DDD		WEEK 20 DR WHO DDD	
			EP 1 02349/7020		02349/7021		02349/7022		02349/7023		02349/7024		02349/7025		02349/7025	
FACILITIES	UNITS	REVISED QUOTE	DIFF	REVISED DIFF	REVISED DIFF	REVISED DIFF	REVISED DIFF	REVISED DIFF	REVISED DIFF	REVISED DIFF	REVISED DIFF	REVISED DIFF	REVISED DIFF	REVISED DIFF	REVISED DIFF	REVISED DIFF
		P.B.E.		P.B.E. QUOTE	P.B.E. QUOTE	P.B.E. QUOTE	P.B.E. QUOTE	P.B.E. QUOTE	P.B.E. QUOTE	P.B.E. QUOTE	P.B.E. QUOTE	P.B.E. QUOTE	P.B.E. QUOTE	P.B.E. QUOTE	P.B.E. QUOTE	P.B.E. QUOTE
A01 PRODUCER	D			7.00 0.00	7.00 0.00	7.00 0.00	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-
A02 DIRECTOR	D			60.00 5.00-	6.00 1.00-	6.00 1.00-	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00
A04 ASST. PRODUCER	D			0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
A05 PRODT. ASST.	D			60.00 5.00-	6.00 1.00-	6.00 1.00-	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00
A07 PRODUCERS ASST.	D			60.00 5.00-	6.00 1.00-	6.00 1.00-	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00
A08 SECRETARY	D			7.00 0.00	7.00 0.00	7.00 0.00	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-
A09 SCRIPT EDITOR	D			7.00 0.00	7.00 0.00	7.00 0.00	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-	7.00 2.00-
A11 DRAMA A.F.M.	D			56.00 1.00-	6.00 1.00-	6.00 1.00-	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00
B25 LG RECORDING +1	H			4.50 0.50-	4.50 1.50+	4.50 1.50+	4.50 4.50-#	4.50 4.50-#	4.50 4.50-#	4.50 4.50-#	4.50 4.50-#	4.50 4.50-#	4.50 4.50-#	4.50 4.50-#	4.50 4.50	4.50 4.50
B29 TECHNICAL OP	H			13.50 0.75-	13.50 0.75-	13.50 0.75-	13.50 12.00+	13.50 1.00-	13.50 1.00-	13.50 1.00-	13.50 13.50-#	13.50 13.50-#	13.50 13.50	13.50 13.50	13.50 13.50	13.50 13.50
C04 LARGE TC6	D			1.00 1.00-#	1.00 1.00-#	1.00 1.00-#	1.00 1.00-#	1.00 1.00-#	1.00 1.00-#	1.00 1.00-#	1.00 0.00	1.00 0.00	1.00 0.00	1.00 0.00	1.00 0.00	1.00 0.00
C07 LARGE TC3	D			0.00 1.00+	0.00 1.00+	0.00 1.00+	0.00 1.00+	0.00 1.00+	0.00 1.00+	0.00 1.00+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
C44 COMPLEX 1	H			13.00 13.00-#	13.00 13.00-#	13.00 13.00-#	13.00 0.25-	13.00 0.25-	13.00 0.25-	13.00 0.25-	13.00 13.00-#	13.00 13.00-#	13.00 13.00	13.00 13.00	13.00 13.00	13.00 13.00
C45 COMPLEX 2	H			0.00 12.75+	0.00 12.75+	0.00 12.75+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 13.25+	0.00 13.25+	0.00 13.25+	0.00 13.25+	0.00 13.25+
D01 FILM SHOOTING+1M	D			0.00 2.00+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
D05 FILM SHOOTING+5M	D			8.00 1.00+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
D07 EXTRA HOURS	H			70.00 48.00+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
D08 WKEND SURCHARGE	D			0.00 10.00+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
D09 EQUIPMENT	E			203.00 111.00+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
D11 FILM LIGHTING+1M	D			0.00 1.00+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
D12 FILM LIGHTING+2M	D			0.00 6.00+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
D15 FILM LIGHTING+5M	D			0.00 3.00+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
D17 EXTRA HOURS	H			375.00 319.00-	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
D18 WKEND SURCHARGE	D			0.00 4.00+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
D19 EQUIPMENT	E			453.00 243.00-	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
D23 STAGE 2	D			3.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
D31 FILM EDITING	D			18.00 18.00-#	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	18.00 18.00
D37 EXTRA HOURS	H			0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	12.00 12.00
D38 WKEND SURCHARGE	D			0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	2.00 2.00
D41 FILM THEATRE	H			0.00 3.50+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.75+	0.00 0.75+	0.00 0.75+	0.00 0.75+	0.00 0.75+
D61 FILM DUBBING R&R	H			14.00 3.50-	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
F05 PHOTOGRAPHER	H			0.00 2.25+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
F06 GRAPHICS	E			139.00 139.00-#	54.00 38.00-	54.00 38.00-	54.00 0.00	54.00 54.00-#	54.00 54.00-#	54.00 54.00-#	54.00 18.00-	54.00 18.00-	54.00 54.00	54.00 54.00	54.00 54.00	54.00 54.00
F07 VISUAL EFFECTS	E			976.00 976.00-	18.00 18.00-	18.00 18.00-	18.00 18.00-	18.00 18.00-	18.00 18.00-	18.00 18.00-	18.00 1012.00+	18.00 5.02+	18.00 5.02+	18.00 5.02+	18.00 5.02+	18.00 5.02+
F21 SCRIPTED DESIGN	D			0.00 50.00+	0.00 5.02+	0.00 5.02+	0.00 5.02+	0.00 5.02+	0.00 5.02+	0.00 5.02+	0.00 5.02+	0.00 5.02+	0.00 5.02+	0.00 5.02+	0.00 5.02+	0.00 5.02+
F23 SPECIAL DESIGNER	D			50.00 50.00-#	5.00 5.00-#	5.00 5.00-#	5.00 5.00-#	5.00 5.00-#	5.00 5.00-#	5.00 5.00-#	5.00 5.00-#	5.00 5.00-#	5.00 5.00	5.00 5.00	5.00 5.00	5.00 5.00
F30 DESIGN ASST	D			45.00 9.00-	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00	6.00 0.00
G06 OB FILM S/M	H			0.00 141.00+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
G07 SCENEMEN STG/LOT	H			0.00 72.00+	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00
G10 SCENERY CONST	H			1050.00 2248.00+	415.00 415.00-#	415.00 415.00-#	415.00 220.00-	415.00 415.00-	415.00 415.00-	415.00 415.00-	415.00 382.00-	415.00 382.00-	415.00 415.00	415.00 415.00	415.00 415.00	415.00 415.00
G11 PROPERTIES	E			1125.00 115.00-	311.00 311.00-#	311.00 311.00-#	311.00 150.00+	311.00 311.00-	311.00 311.00-	311.00 311.00-	311.00 115.00-	311.00 115.00-	311.00 311.00	311.00 311.00	311.00 311.00	311.00 311.00
H01 COSTUME SUPR GEN	D			50.00 22.69-	5.00 1.11-	5.00 1.11-	5.00 0.34+	5.00 0.34+	5.00 0.34+	5.00 0.34+	5.00 0.79-	5.00 0.79-	5.00 5.00	5.00 5.00	5.00 5.00	5.00 5.00
H03 DRESSER	H			170.00 27.00-	65.00 78.00+	65.00 78.00+	65.00 13.00-	65.00 13.00-	65.00 13.00-	65.00 13.00-	65.00 13.00-	65.00 13.00-	65.00 65.00	65.00 65.00	65.00 65.00	65.00 65.00
I01 MAKE UP SUPR GEN	H			140.00 34.25+	24.00 42.00+	24.00 42.00+	24.00 3.25-	24.00 3.25-	24.00 3.25-	24.00 3.25-	24.00 18.50+	24.00 18.50+	24.00 24.00	24.00 24.00	24.00 24.00	24.00 24.00
I02 MAKE UP ASST	H			54.00 332.25+	48.00 48.00-#	48.00 48.00-#	48.00 31.25-	48.00 31.25-	48.00 31.25-	48.00 31.25-	48.00 5.00+	48.00 5.00+	48.00 48.00	48.00 48.00	48.00 48.00	48.00 48.00
J03 FLOOR ASST	D			2.00 0.07-	2.00 0.69-	2.00 0.69-	2.00 0.48-	2.00 0.48-	2.00 0.48-	2.00 0.48-	2.00 0.38-	2.00 0.38-	2.00 2.00	2.00 2.00	2.00 2.00	2.00 2.00
J20 REHEARSAL ROOM L	D			6.00 0.50+	6.00 3.00-	6.00 3.00-	6.00 0.50+	6.00 2.50-	6.00 2.50-	6.00 2.50-	6.00 6.00-#	6.00 6.00-#	6.00 6.00	6.00 6.00	6.00 6.00	6.00 6.00
J21 REHEARSAL ROOM M	D			0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	0.00 0.00	3.50 3.50
K01 VTR	H			5.50 23.50+	5.50 10.00+	5.50 10.00+	5.50 25.00+	5.50 8.50+	5.50 8.50+	5.50 8.50+	5.50 0.50+	5.50 0.50+	5.50 5.50	5.50 5.50	5.50 5.50	2.20 2.20
K02 VTR EDITING	H			25.00 18.50-	25.00 25.00-#	25.00 25.00-#	25.00 12.50-	25.00 15.00-	25.00 15.00-	25.00 15.00-	25.00 13.50-	25.00 13.50-	25.00 25.00	25.00 25.00	25.00 25.00	25.00 25.00



05/06/70

B.B.C. 1

DOCTOR WHO SRS DDD

WEEK 14/70 - 21/70

PAGE 523

K03 TELECINE H  
L12 RADIOPHONICS H

11.00	11.00-#	11.00	11.00-#	11.00	2.00+	11.00	11.00-#	11.00	1.00+	11.00	7.00
20.00	163.00+	20.00	20.00-#	20.00	20.00-#	20.00	20.00-#	20.00	20.00-#	20.00	20.00

TOTAL INTERNAL COST

17866	3836+	5151	1567-	5151	500-	5151	1878-	5151	438-	5151	1334
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THE BRITISH BROADCASTING CORPORATION,  
BROADCASTING HOUSE,  
LONDON, W1A 1AA

BT 2217

In A/c with

Date of issue

G.C.A. Personal Management Ltd.,  
Page House,  
91 Shaftesbury Avenue,  
London, W.1.

5/6/70

Copy to: Terrance Dicks  
C.A.D.G.Tel.  
O.Serials D.Tel.

Service, Date and Time of Broadcast	Name of Programme, Title of Work and author	Fees
<p>TV BBC-1</p> <p>TX 20/6/70</p>	<p>DR. WHO: INFERNO (OOD)</p> <p>Use of character Colonel Lethbridge Stewart created by Mervyn Haisman and Henry Lincoln</p> <p>Fee for Episode 7 Proj. no. 2349/7026</p>	<p>£</p>

Certified duly performed on

Passed

Date

Allocation



PROGRAMME TITLE

"Mr. WHO - Episode 5"

PROJECT No.

PROJECT No  
02-597024

REC. DATE

REC. DAI  
21.5.70

PRODUCER : BARRY LETTS  
for : DOUGLAS CAMPFIELD

OB POINT  
OR STUDIO

TX DATE

TX DA  
6.5.70[illegible]

VTR No.

9131

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PROGRAMME FILE, REGISTRY

SIGNED.....

(TITLE) TELEVISION.



CARD 1	CODE 2	SOURCE 3	INSERT/MAIN PROJECT No. 4-12	NOM. ACC. 13-15	ITEM FEE/PAYMENT 16-24	TOTAL	NOT USED 25-31	DESCRIPTION 32-55	NOT USED 56-63	PERF. DATE 64-68	NOT USED 69-80	TV A/Cs USE ONLY
P	6	E	023497024		£ s d	£ s d				DD MM Y		
				152				Haveo (for Les Courrad and Nick Hobbs)		21 05 0		
				523	15 0 0			Judith Pollard				
				106	- -			Marcelle Elliott				
								T and D				
								Mervyn Haisman & Henry Lincoln				

1587.1-0

TOTAL ESTIMATED COST



From: Douglas Camfield 401 Thres. Ext.  
Subject: "DR. WHO" (DDD) Episode 5 Week 23  
Saturday, 6th June 1970 5.15 p.m. BBC-1  
To: A.E. Kingshott thru Barry Letts  
Copies: H. Serials: Org. Serials: Sub. Editors R.T. (2)  
Mrs. P. Fraser: Tel. Pub. Off: Barry Letts: File

---

5.15 p.m.

DOCTOR WHO

Starring JON PERTWEE

with CAROLINE JOHN  
and NICHOLAS COURTNEY

INFERNO  
by DON HOUGHTON

Episode 5

In the parallel world Earth's crust is finally  
penetrated - and the results are even more  
horrifying than the Doctor had feared.  
He is trapped in a world that seems doomed.

low  
hyphen

Doctor Who .....	JON PERTWEE
Director Stahlman .....	OLAF POOLEY
Brigade-Leader Lethbridge Stewart ..	NICHOLAS COURTNEY
Greg Sutton .....	DEREK NEWARK
Dr. Petra Williams .....	SUEILA DUNN
Section Leader Elizabeth Shaw .....	CAROLINE JOHN
Bromley .....	IAN FAIRBAIRN
Platoon Under Leader Benton .....	JOHN LEVINE
Primords .....	DAVE CARTER
	PAT GORMAN
	PHILIP RYAN
	PETER THOMPSON
Sir Keith Gold .....	CHRISTOPHER BENJAMIN
Patterson .....	KEITH JAMES

Title music by RON CHAINER and  
BBC RADIOPHONIC WORKSHOP

Script Editor : TERRANCE DICKS  
Designer : JEREMY DAVIES  
Producer : BARRY LETTS  
Directed by DOUGLAS CAMFIELD

BBC Recording  
COLOUR



# Programme Recording Form

To: PRESENTATION DESK Room 4093 TC (PAEX )  
(Copies A & B)  
DEPARTMENTAL ORGANISER or ORG. ASST. (Copy C)  
PRODUCTION FILE (Copy D)

## TRANSMISSION:

WEEK	25
DATE	20 June 1970
NETWORK	BBC 1
Transmission in Monochrome or Colour	Colour

RECORDING NUMBER  
OR FILM GAUGE

VTC/6HT/59325

TAKE No.  
ON FRONT OF  
PROGRAMME

One

PROJECT NUMBER

2349/7026

TITLE OF PROGRAMME

DOCTOR WHO

EPISODE No.

Seven

COPY **D**

SUB-TITLE

INFERNO

PRODUCER OR PERSON RESPONSIBLE

Name Douglas Camfield

DEPARTMENT RESPONSIBLE

Drama, Serials

Office Room & Tel. No. 401 Thres

Home Tel. No.

## PRODUCTION DETAILS

- Overall duration of programme timed on V.T. machine/film footage counter..... 24' 32"
- Overall duration of programme timed on stop watch/master clock..... 24' 33"
- If only one timing method used has this been double checked? .....
- Duration of opening sequence..... 55"
- Details of opening sequence (state if subtitle is shown and when).....  
 Moving line pattern - Dr. Who face - "DOCTOR WHO"  
 Titles S/posed over volcanic lava film 1) INFERNO (32") 2) by DON HOUGHTON  
 3) Episode 7  
 FADE SOUND AND VISION  
 FADEKUP Int. Hunt: LIZ/PETRA/GREG as the wall of lava comes towards them
- Duration of closing sequence (timed from the appearance of the FIRST WRITTEN CREDIT, item 7, to the END of the programme)..... 1' 07"
- Wording of first closing credit..... Doctor Who  
JON PERTWEE
- Details and duration of final credit..... Directed by  
DOUGLAS CAMFIELD  
BBC - tv (4")
- If music is used in the closing sequence, does this end naturally with the end of the programme..... Yes
- If programme does not end with the fade down of the final credit, give concise details.....
- If contractual v/o credit is required please ensure that Presentation Desk has a running order of end credits.
- Script enclosed/to follow/already forwarded/not available (please delete as required)
- Previous transmission dates and overall durations.....
- If a repeat, has programme been reviewed prior to this transmission?.....
- Remarks (to include v/o credits, introductory announcements etc. where required.)

SIGNED

DATE

8 June 1970



From: Studio Bookings, Room: 4047 T.C. Ext.  
Subject: OUTSIDE REHEARSAL ROOM CONFIRMATION:  
To: BARRY LETTS Date: 12th June 1970

This is to confirm that your Outside Rehearsal Room for:-

Title/Sub-title: DR. WHO - Auditions

Project Number(s): 2349/7026

Marking-up date(s): -

First reh. date: 24th June only

Last reh. date:

Details of Saturday afternoons or Sundays if required (dates and times):

Details if two rooms are required:

will be: .Room.401,.Outside.Rehearsal Room Block

Signed: ..... *ET Letts* .....



From: Douglas Camfield 401 Thres. Ext.  
Subject: "DR. WHO" (DDD) Episode 6 Week 24  
Saturday, 13th June 1970  
To: A.E. Kingshott thru Barry Letts  
Copies: H. Serials: Org. Serials: Sub. Editors. R.T.(2)  
Mrs. P. Fraser: Tel. Pub. Off: Barry Letts: File

---

5.15 p.m.

DOCTOR WHO

Starring JON PERTWEE

with CAROLINE JOHN  
and NICHOLAS COUNTRY

INFERNO  
by DON HOUGHTON

Episode 6

Powerless to save the parallel world in which  
he is trapped, the Doctor fights to re-activate  
the Tardis console and return to 'our' world -  
before it is too late.

Doctor Who .....	JON PERTWEE
Liz Shaw .....	CAROLINE JOHN
Brigadier Lethbridge Stewart ..	NICHOLAS COUNTRY
Greg Sutton .....	DEREK NEWARK
Br. Petra Williams .....	SHIRAZ DUNN
Primords .....	DAVE CARTER
	PAT GORMAN
	WALTER HENRY
	PHILIP NYAN
	PETER THOMPSON
Sergeant Benton .....	JOHN LEVENE
Professor Stahlman .....	OLAF POOLEY

Title music by RON GRAINER and  
BBC RADIOPHONIC WORKSHOP

Script Editor : TERRANCE DICKS  
Designer : JEREMY DAVIES  
Producer : BARRY LETTS  
Directed by DOUGLAS CAMFIELD

BBC Recording  
COLOUR



PROGRAMME TITLE "DR. WHO - Episode 6"		PROJECT No. 023497025	REC. DATE 22.5.70
PRODUCER : BARRY LEETS (Director: DOUGLAS CAMPFIELD)	ON POINT OR STUDIO TC6		TX DATE 13.6.70

[illegible]

VTR No. <b>611/59183</b>	ADDITIONAL DISTRIBUTION COPIES:-	(FOR USE OF OB GROUP ONLY) PRODUCER DAYS
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SENIOR COST ACCOUNTANT		R.A.
PROGRAMME FILE. REGISTRY		



CARD 1	CODE 2	SOURCE 3	INSERT/MAIN PROJECT No. 4 - 12	NOM. ACC. 13-15	ITEM FEE/PAYMENT 16 - 24	TOTAL	NOT USED 25-31	DESCRIPTION 32 - 55	NOT USED 56-63	PERF. DATE 64-68	NOT USED 69-80	TV A/Cs USE ONLY
P	6	E			£ s d	£ s d				DD MM Y		
			023497025							22 05 0		
				123	10 0 0			Contemporary Films				
				131	63 0 0			VTR				
				132	37 10 0			Associated Plays and Players				
				523	15 - -			T.D.				
				406	- -			Meivyn Haisman + Henry Lueder/ C.C.A. Personal Management.				

1604-18-8

TOTAL ESTIMATED COST



CARD 1	CODE 2	SOURCE 3	INSERT/MAIN PROJECT No. 4 - 12	NOM. ACC. 13-15	ITEM FEE/PAYMENT 16 - 24	TOTAL	NOT USED 25-31	DESCRIPTION 32 - 55	NOT USED 56-63	PERF. DATE 64-68	NOT USED 69-80	TV A/Cs USE ONLY
P	6	E			£ s d	£ s d				DD MM Y		
			<u>Episode 3</u>									
				<u>120</u>	450 10 0			Design (Eps. 3/4)				
				<u>121</u>	100 0 0			Makeup				
				<u>122</u>	150 0 0			Wardrobe				
				<u>136</u>	35 0 0			Graphics (est.)				
			<u>Episode 4</u>									
				<u>121</u>	100 0 0			Makeup				
				<u>122</u>	150 0 0			Wardrobe				

TOTAL ESTIMATED COST



June 16th, 1970

Don Houghton, Esq.,

Dear Don,

I think the enclosed letters are self-explanatory. Jon passed them on to me, with the note, "when you have read them would you please pass them on to Don Houghton as I am sure she would appreciate a short answer from the writer of 'Inferno'."

I hope all goes well with 'The Flaxion Boys' - and with 'Doombox' (!!)

All the best,

(Barry Letts)

From: Douglas Camfield 401 Thres. Ext.  
Subject: "DR. WHO" (DDD) Episode 7 Week 25  
Saturday, 20th June 1970 BBC-1  
To: A.E. Kingshott thru Barry Letts  
Copies: H. Serials: Org. Serials: Sub. Editors R.T. (2):  
Mrs. P. Fraser: Tel. Pub. Off: Barry Letts: File

---

5.15 p.m.

DOCTOR WHO

Starring JON PERTWEE

with CAROLINE JOHN  
and NICHOLAS COURTNEY

INFERNO  
by DON HOUGHTON

Episode 7

The Doctor returns to 'our' world only to see  
the same terrifying pattern of events repeat  
itself - and no-one will listen to his warnings.

	JON PERTWEE
Dr. Who .....	DOCTOR WHO
Liz Shaw .....	CAROLINE JOHN
Sergeant Benton .....	JOHN LEVENS
Professor Stahlman .....	OLAF FOOLEY
Petra Williams .....	SHEILA DUNN
Greg Sutton .....	DEREK NEWARK
Brigadier Lethbridge Stewart ..	NICHOLAS COURTNEY
Sir Keith Gold .....	CHRISTOPHER BENJAMIN
Bromley .....	IAN FAIRBAIRN

Title music by RON CHAINER and  
BBC RADIOPHONIC WORKSHOP

Script Editor: TERRANCE DICKS  
Designer : JEREMY DAVIES  
Producer : BARRY LETTS  
Directed by DOUGLAS CAMFIELD

BBC Recording  
Colour



TO: TELEVISION ACCOUNTANT  
LONDON

### TELEVISION SERVICE PROGRAMME ALLOWANCE PROGRAMME ESTIMATE

PAGE No..... OF.....

PROGRAMME TITLE

"DR. WHO" (DEP) Episode 7

PROJECT No.

023497026

REC. DATE

29.5.70

PRODUCER **HARRY LETTS**

Director: DOUGLAS  
CAMFIELD

OB POINT

OR STUDIO T03

TX DATE

20.6.70

[illegible]

VTR No.

VTR/6HT/59325

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(TITLE) TELEVISION



CONFIDENTIAL

TO: TELEVISION ACCOUNTANT  
LONDON

TELEVISION SERVICE PROGRAMME ALLOWANCE  
TELEVISION PROGRAMME ESTIMATE

CONTINUATION SHEET

PAGE No. .... OF .....

CARD 1	CODE 2	SOURCE 3	INSERT/MAIN PROJECT No. 4 - 12	NOM. ACC. 13-15	ITEM FEE/PAYMENT 16 - 24	TOTAL			NOT USED 25-31	DESCRIPTION 32 - 55	NOT USED 56-63	PERF. DATE 64-68	NOT USED 69-80	TV A/Cs USE ONLY
P	6	E	123497026		£ s d	£	s	d				DD MM Y		
					120 55 0 0					Design		29 05 0		
					121 100 0 0					Makeup				
					122 150 0 0					Costume				
					136 15 0 0					Graphics (est.)				
					124					Film				

TOTAL ESTIMATED COST



CONTINUATION SHEET

CARD I	CODE 2	SOURCE 3	INSERT/MAIN PROJECT No. 4 - 12	NOM. ACC. 13-15	ITEM FEE/PAYMENT 16 - 24	TOTAL	NOT USED 25-31	DESCRIPTION 32 - 55	NOT USED 56-63	PERF. DATE 64-68	NOT USED 69-80	TV A/Cs USE ONLY
P	6	E			£ s d	£ s d				DD MM Y		
			<u>Episode 5</u>									
			<u>120</u>		257 10 0			Design				
			<u>121</u>		100 0 0			Makeup				
			<u>122</u>		150 0 0			Costume				
			<u>136</u>		35 0 0			Graphics				
			<u>Episode 6</u>									
			<u>121</u>		100 0 0			Makeup				
			<u>122</u>		150 0 0			Costume				

TOTAL ESTIMATED COST



23/6/70

My Dear Barry,

Just thought I'd drop the enclosed note of appreciation to Doug Camfield (copy enclosed). If you approve could you send it on to him for me? Don't know his address.

The same sentiments contained in the letter apply to you and Terrance, of course - but my thanks to you both can be relayed personally.

Cheers

Don H.



From DON HOUGHTON.

Copy:

23rd June, 1970.

Doug Camfield, Esq.,  
c/o Barry Letts,  
'Dr Who' Production Office,  
BBC-TV, Union House,  
Shepherd's Bush,  
London W 12.

My Dear Doug,

Just a very brief note of appreciation for the wonderful job you did on 'Inferno'. It's not often these days that a writer can see his work interpreted with such care and imagination. During these past few weeks I have had many pleasant remarks relayed to me about the show - and I have had the pleasure of pointing out your own great and invaluable contribution.

I, like everyone else involved in the show, was most upset when your illness precluded you from being in the box for the last few eps. But I know Barry would be the first to join me in saying that 'Inferno' was your concept - and any success it may have enjoyed was due, in no small measure, to your initial work and talent.

Again, very many sincere thanks for everything you did - and I do hope that I have the pleasure of working with you again one day. In the meantime, I hope this letter finds you once again in the very best of health.

Cheers,

Don Houghton.

DH:jb.